HOUSE FURNISHINGS
PRICE, TEN CENTS
25 October, 1906
FOUR DOLLARS A YEAR
VOL. XXVII. NO. 17 (WHOLE NUMBER 724.)
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SEEN IN THE SHOPS

[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state the page and date.]

THE appearance of the front door is undoubtedly indicative of the taste and refinement of the woman who lives behind it, and while its curtaining may be handsome and elaborate to a degree, or, on the other hand severely plain and simple, it should, in either case, be chosen with care and adjusted with precision. The present style calls for a flat treatment, and for this there are panels either for single or double doors in great variety of materials, many in écru net with an embellishment of Arabian point, which is one of the decidedly popular laces for this use. It is recommended not alone by its beauty but also by its remarkable wearing qualities.

A SQUARE DOOR PANEL

of this description is shown in the first sketch, the mesh being on the fillet order. A large Arab point figure forms the middle decoration, framed by a two-inch insertion. At the corners are placed four small medallions patterned after a fleur-de-lys. Ample net is allowed to fit a door of any but unusual size, the dimensions being four feet seven inches, by three feet three inches. Price, $23.

NARROW PANELS

One of these, illustrated in the second drawing, measures six feet by three, with a single large medallion midway. The mesh of the net used in this pair of curtains is round. Nothing handsomer or more decorative than this example need be desired, the price ($9.25

each) being reasonable for so fine a quality. If there are also side lights to be provided for, these may be hung in matching plain net, which is procurable by the yard at 35c., for a fifty-four inch width, and 45c. for the seventy-two inch width.

ECRU NET WINDOW CURTAINS

These are the prevailing mode among the moderate priced varieties of curtains, and are most desirable, the style being irreproachable as regards taste, and the color insuring much longer wear than a dead white material. An excellent full length drapery is offered at $5.00 the pair, with a border consisting of three rows of inch-wide ecru fancy braid, the innermost row set some eight inches or so from the edge. The delightful neutral tone of these hangings is pleasing in any room.

LINEN AND LACE SOFA CUSHION SLIPS

Over pillows matching the color scheme of the room these white and cream slips are used largely. In smart houses they frequently displace entirely, cushions of heavier and darker materials. Fashioned as they are with insertings and edgings of real lace, the price

is often fabulous. One or two of these linen and lace pillows interspersed with velvet or silk ones contribute good contrast. The original of the third illustration is of linen and fillet, this charming lace forming a square centre, with border lines of fagotting, beyond which at intervals are tiny eyeletted motifs. This is a particularly good arrangement and pattern, and costs $12.00 for the cover, $2.00 for the cushion. Another example, an écru linen with cluny in oval encrustations, and a centre of cut work, sells for $8.00. One is more willing to invest a considerable sum in washable covers which may be kept always in immaculate order than to put money into silks and velvets which are seldom the same after cleansing.

BEDROOM SCREEN

For this is used a front covering in a flowered design on white, the background showing a shadowy, conventional pattern in old blue, which is matched on the back in a solid color cretonne. The bright, but not too striking colorings of the old-fashioned posies in which are deftly intermingled pink, blue and green with a suspicion of yellow, go to make up a screen of much artistic merit. It is an almost indispensible piece of bedroom furniture, as protection from insidious draughts or too insistent light. Price $20.

CRETONNE-COVERED TALCUM BOXES

A decided novelty are these, for the dressing-table or travelling bag, transforming the rather unsightly tin box to an attractive bit of toilet furniture. The cretonne is affixed tightly to the outside of the box, its edges bound in gilt galloon. Price, 75c.

CRETONNE-FRAMED MIRRORS

of fine beveled plate glass, square in shape, with an easel back, are procurable in an endless variety of patterns and colorings. The price varies according to dimensions; one about a foot square costing in the neighborhood of $15.00.

A SANITARY SELF-BASTING ROASTER

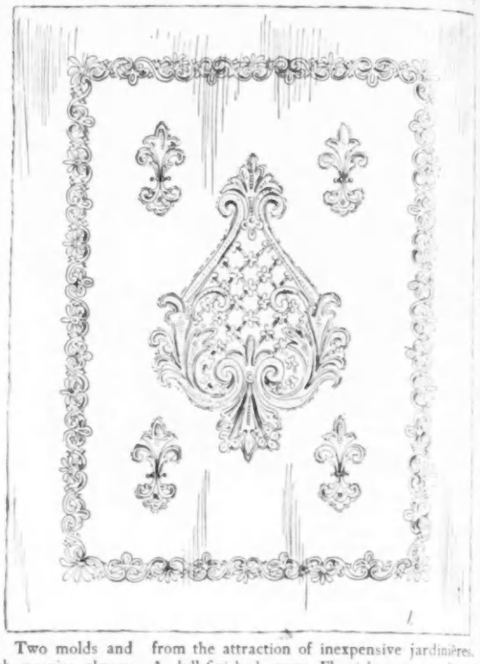
This admirable roaster is heartily commended from the double viewpoint of hygiene and good living, while it makes still further appeal on labor saving grounds, both as to cooking and cleansing. It is made from one piece of steel with rounded corners, coated with gray enamel, and consists of three pieces, top, bottom and inner enameled tray. The secret of roasting is, as everyone grounded in the elementary rules knows, proper and constant basting. This calls for unremittant watching on the part of the cook, which more often than not is omitted. The roaster is built on a simple principle which eliminates this labor by the cook, supplying it by means of the patented top. This, by virtue of its shape, receives the steam which rises to it from the meat, condensing it and returning it to the roast. This is turned out crisp, juicy and delicious, and, much waste is saved. The top is provided with dampers, which should be opened shortly before taking the roast out in order to brown it. This simple and economical kitchen device cannot be too highly spoken of, and it is advised for universal use. Its claims have been investigated by eminent health authorities, who pronounce it to posess sanitary advantage. It sells for $2.00 and $2.50.

WAFER IRON

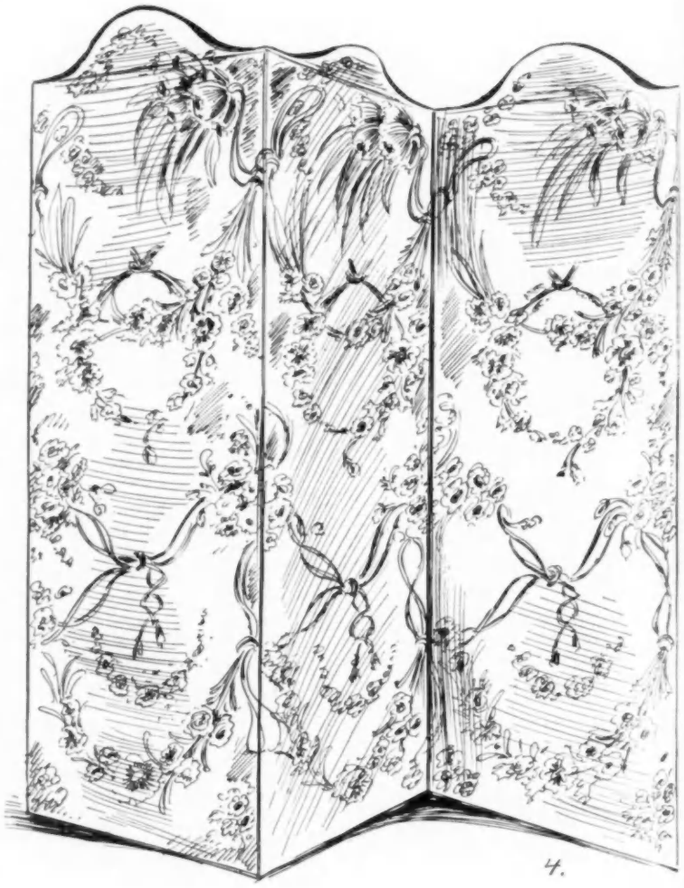
This little cooking utensil turns out the daintiest and most perfectly shaped rosette wafers, which may be utilized in a hundred ways for appetizing dishes. Two molds and one bent wire handle, which remains always cool, and does not twist in the hands, constitute the device. Underneath the molds are tiny points, which keep the wafer from direct contact with the bottom of the pan when left to fry. This article is most expeditious and sure in its work, and turns out irreproachable forms. The price is 50 cents.

POTTERY JARDINIERES

Excellent style are these, simple in treatment and devoid of that objectionable ore decoration which almost always takes awa



from the attraction of inexpensive jardinières. A dull-finished green Flemish pottery shows a conventional leaf design, running in straight stalks from base to lip. Several leaves are extended to form feet, which hold the jar an inch or two from the floor. The price of these is $1.10 and $1.85. Glazed pottery, in green and red, also absolutely plain, comes in jardinières costing from $1.10 to $3.45.



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VOGUE

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25 October, 1906

Special Numbers

VOGUE in its regular issues not only covers the field of fashions and manners, containing regular departments devoted to society, music, art, furnishings and the stage, but in its special numbers, published at stated times throughout the year, gives its readers much matter of interest and instruction relating to special subjects that will be found of inestimable value.

FURNISHINGS

VOGUE of 25 October (this issue) is devoted primarily to furnishings—with special articles on wall-papers, curtains and hangings, the equipment of kitchens, etc.

WINTER FASHIONS

VOGUE of 8 November will be the Winter Fashions Number—a double number, with a cover in color by Henry Hutt—containing a complete exposition of the smartest styles of the winter—beautiful furs, superb street, afternoon, and evening gowns, the latest millinery, neckwear, footwear and lingerie. Price, 25 cents.

GIFTS

VOGUE of 6 December will be the Gifts Number— a double number with handsome colored cover, containing varied and exhaustive suggestions for Christmas gifts for women and men. Profuse in illustration, complete in prices and descriptive text. Price, 25 cents.

Address VOGUE, 11-13-15 East 24th St., New York City.

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Or can be ordered through your dealer.

[NOTE.—Readers of Vogue inquiring names of shops where dressing-table articles are purchased should inclose stamped and addressed envelope for reply, and state page and date.]

EXquisitely dainty and homelike surroundings help to distinguish one of the best-known toilet establishments from many whose milieu is not so refined, and the service offered neither so competent or efficacious. The professional element is banished from the mind by thoroughly fastidious furnishings, such as might adorn the dressing-room of any well-bred woman, and its appeal to an æsthetic sense of refinement does not end here, for every detail has been carried out in the same perfect fashion. Several charming rooms are used for the various treatments, each fitted up in delicate colors, with big dressing tables in white enamel, cosy, cushioned chairs, pretty curtains at the windows, and pervaded by a homelike atmosphere of perfect privacy and comfort. Courtesy of manner and a genuine understanding of her chosen subject, give one confidence in the competent specialist in charge, who has moreover an encouraging appreciation of the needs of womenkind in the pursuit of beauty, added to a very agreeable personality.

This establishment is a branch of a well-known English house, and has already won many laurels for concientious work and fine results. Here one may come for the res.ful manipulation which goes so far to smooth out wrinkles in the mental fabric, as well as those more easily reached in face and throat. Seated in one of the deep, comfortable chairs, and given up to the soothing influence of magnetic fingers, the abandonment of perfect rest descends on tired nerves, and one half hour of this reposeful quiet will accomplish much in giving relief, after the strained tension so often felt by women whose social duties are multifarious.

The preparations used are entirely out of the common, and very interesting. Principal among them is a rather thick and glutinous liquid, whose origin is hidden in the mists of great antiquity, since it was obtained from a savant of India, in which land of mystery it has been used for countless years. This is to be applied after an original method, not difficult to learn, and very effectual. It is positively asserted that by this means relaxed muscles will be toned up, the youthful contour of face restored, and wrinkles or lines eliminated. Price $2.50 and $1 a bottle. In addition to the liquid, a cream is to be used for the general texture and quality of the skin. One preparation works on the tissues and muscles lying beneath, and the other supplements this proceeding by giving an exquisite surface finish. Price $2 and $1. There is also a tonic for those whose pores are very much enlarged, or where the conditions have become markedly flabby, thus allowing the tissues to fall into heavy lines, and coarsen the contour of the face. The tonic shows an immediate result, but its ultimate effect is even more desirable, leaving the flesh firm and compact, drawing the flabby, relaxed skin into something nearer youthful freshness, and brightening the complexion. The whole face looks smaller and more in line after continued application, double chins are less pronounced, the cheeks firmer, and any puffiness under the eyes, greatly lessened. Price $5, $2 and $1 a bottle, according to size. If desired, one may have an electrical treatment at the same establishment, and in some cases it is very much to be recommended. Their method of massage would be enough alone to make investigation worth while, since it is quite unlike any other, and does not pull or scratch the skin in the least, though giving plenty of exercise to the muscles, and helping them to regain elasticity and tone. Instructions for home treatment are forwarded with the preparation, so that those living at a distance need not hesitate to order by mail.

Thirty-five years ago a popular and valuable toilet preparation was discovered, and since then has steadily advanced in scientific favor, until to-day its use has spread all over the world. This preparation is a concentrated jelly of petroleum, being solely a mineral product, containing no chemicals or vegetables or animal fat. Hardly any other remedy has such a wide range of healing qualities, and few are put up in a greater number of practical forms. It is used for eczema, sunburn, tan, irritations and a great many skin diseases; for chilblains, bites, burns, ear-ache and many other ills. Of late years it has been put up in collapsible tubes as well as jars, and can be had with an admixture of carbolic acid for an antiseptic dressing, for wounds or cuts, with camphor for chapped conditions or sunburn, and quite plain for ordinary anointing purposes. When perfumed and very fine in quality the price is 30 cents a jar, or 15 cents a tube; when put up with camphor or carbolic acid, 20 cents a jar is asked.

MILLINERY NOTES—VELVET HATS AND EVENING ONES

"IT is not so much the materials of which a hat is made but the style which counts," you often hear remarked, but this statement is not correct as any one can prove who has materials made up which are passe.

There are, of course, certain staple materials which are always good, as for instance, velvet, but even in velvets there are fashions—the panne, paon, mirror or chiffon varieties in plain velvet and the cut velvets, uncut ones and fancy effects, such as plaids, stripes and dotted surfaces And as for ribbons which are always in favor to a greater or lesser degree there are endless changes which mark each season's ribbons for its own.

The present season is one of great latitude as far as materials go, for there seems to be opportunity for the use of every kind of material providing it is handsome enough. Never was a season ushered in when such luxurious fabrics were so extravagantly used. It is not enough that a hat should be made of the finest quality velvet or that it must have feathers, but there must be added velvet flowers or fruit, the most exquisite ribbons held by ornaments that are almost handsome enough to warrant them position in the jewel case, and the whole shrouded in one of the picturesque lace veils which will advance in favor as the season progresses.

There is also a large variety of very beautiful felt hats. On the felt models velvet is frequently introduced as a facing at least. Among other texture hats are the models of bengaline silk, or moire and of satin. Taffeta has been relegated to the cheaper grade of hats and for mourning, for which purpose it is excellent, being light and durable. At present there is a rather notable absence of the lace hat. Indeed the majority of models are rather heavy in appearance with the exception perhaps of the tulle hats, even these, however, being loaded down with trimming, and lightly spangled in most instances. The spangles are arranged for the most part in Bayadere stripes rather than in floral or conventional design. The effect is Egyptian in its suggestion and extremely odd. To further carry out this effect lustrous spangles are seldom used the preference being dull effects or macre spangles if one desires neither gold or silver.

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1247—Pressed velvet Waldorf walking hat trimmed with soft faille ribbon, novelty ball pins, special pattern of coque plumage on left side back the design is in Taupe color, other colors if desired.

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Winter Season 1906-1907

FRENCH HOUSEWIFERY

FRench thrift has long been a fruitful subject for magazine writers on household economics, and been made a bugaboo to American housewives. While magazines eager to help the young housekeeper abound in America, some wholly devoted to their instruction, others giving many pages to the subject, there are few in France that give any counsel on the subject. Beyond a cut-and-dried cook book, there is no literature published for the young and inexperienced housewife, of whom there are many, to be sure, both young and inexperienced, but they need no books to guide them along untried paths. All about them is the result of centuries of thrifty housekeeping, and experiences are doled out in appropriate morsels by mothers, aunts and mothers-in-law, and reverently accepted as the gospel.

A French marriage is apt to be looked upon by us as a business arrangement, and undoubtedly there is a business side to it, but it may be just this prosaic quality that prevents fickle love from flying out of the window because poverty has little chance to get in at the door.

Practically no French marriages are made without a dot, for if the wife has no dot she has abilities as a wage earner that count as the same. In the working class, when the husband is at the head of a commercial business, a market or a restaurant, always the wife works at the desk, besides helping with her wise counsel in the buying of goods or in the administration of affairs. A common saying among the working class is that "the husband provides the dinner for the family, the wife the dejeuner."

Among the people of a recognized social standing, when a marriage occurs, the wife is given a dot, the interest of which equals the income or the salary of the husband. Otherwise marriages would be few, for the salaries earned by young men in France are very small. Every cent of their income is carefully apportioned by the heads of the two families, the young people not being allowed to indulge in any ducks and drakes of their own choosing.

By one family or the other it is decided how much rent they can afford to pay, and an apartment for those figures is found for their first housekeeping start, doubtless with an eye for their preferences, for French parents are by no means unindulgent. But if Angelina wishes to live in a certain quarter she is reminded that Emile must pay car fare when he comes home to the mid-day meal, and that this sum must be added to the amount of the rent.

After this the young wife is instructed in regard to every item of her ménage, and a sum is named for each, which she must not exceed. Her mother or mother-in-law engages the servants, deciding on the number of them, and also she calls at regular and stated times, at short intervals, to oversee the household accounts, criticising here and there, and showing where it could be better done. This is accepted as a matter of course, and is not considered in the light of interference. La mère may say, "Last week your meat cost more than the week before, and that week it cost more than it should. You must speak to your cook about it." The young wife replies, "I have done so, but the cook says she has done her best." "Then try another butcher," says La mère. "I have done that, also, but the cook tells me they are all alike." Then follows the verdict, "Discharge your cook."

After several years of this kind of direction the new ménage is not apt to indulge in extravagant tastes, at variance with the income; certainly the couple cannot get into debt; they have fallen into the habit of paying cash for everything, and consequently live within their income. Angelina has tried her wings, learned to fly alone, and is now able to take control of the household expenditures.

A French woman above the humble class rarely goes herself to market, at least in the large cities, and naturally the dishonest servant is a constant menace to economy. The cook does the marketing, and on her purchases she receives from the tradespeople a sou on a franc. This is considered her rightful perquisite, according to an old, established custom. If she makes anything beyond that, it is what is called "faire danser le panier," which means that the cook is fattening herself at the expense of her employer.

TASTEFUL BEDROOM FURNISHED IN OLD MAHOGANY

French cooks are generally honest, if their temptation is lessened by a mistress who holds them strictly to account. But if suspicion does attach itself to a servant, one must be exceedingly careful in voicing it. Usually her mistress will tell her she is a poor marketer, and that she must improve. This she wisely takes as a warning that if the expenses do not lessen she will lose her place.

An actual accusation of theft is more serious here than in America, and is never made without proof at hand. If an accusation of dishonesty is not proven the mistress may be sued, and probably heavily fined, for an attempt to deprive one from earning her living; the law is very distinct on that point. As one can easily believe the fear of unpleasant circumstances arising from the discharge of a servant makes it a very hard to get the real truth concerning one from a former mistress when seeking a maid. Any little difference or dispute between mistress and maid may be settled before a juge de la paix, without expense to either side, and generally quite justly, though one does often hear complaints that he rather leans towards the weaker side—that of the maid.

The question is often asked, why Americans cannot live as cheaply in France as the French themselves? Mainly, it appears, because we regard as necessaries what they term extravagances. Our demand for bathrooms with running water, for furnaces and lifts, has led the French capitalist to build modern apartment houses, with all these conveniences, and they are immediately let at a high rate to the American population.

The French never have fixed fires in their bedrooms, and in only one living room. They dislike the heated apartment house; the tenant of one floor who does not wish heat will not share in the extravagance of the tenant on the floor above, or below. According to his custom of making his own little economies he will move portable stoves from one room to another at need.

Besides this, the French entertain very little, and never except at fixed times. They have not the hospitable habit of giving impromptu, informal little suppers, and rarely do they bring home unexpectedly a friend to dinner. It is the custom for the married children to dine on a fixed day each week with the family of the wife; and on another with that of the husband; this as much for economy, often, as family affection. Even their "five o'clocks" are fixed on certain days, and their expense is provided for in the monthly account.

On these receiving days the little salon is put carefully in order, warmed and decorated with flowers; the next day the decorations are removed and the salon is closed or frugally used for other purposes.

When children come the grand parents help in their rearing and education, and share in the expense necessary for their proper up-bringing, and immediately the young parents begin to put aside each year a sum that will grow into a dot for the daughters. To the American woman who starts housekeeping in France the problem of the French woman's success seems quite wonderful, for not only does she find that the foreign standard is immeasurably different, but that her own ideas of economies, which she has arrived at by means of books written from the American viewpoint, are of no use here.

When she finds that a refined French family can live on an income that would be regarded by a prosperous American working man as frugal, and combines it with the fact that all food stuffs, lighting and heating, cost far more than in America, she helplessly concludes that it is not thrift, but magic, that solves the question. Her early attempts at housekeeping are truly pathetic. Secretly her maids smile, alike at her over-indulgences in some directions and at her stinginess in others. She is first surprised at the idea, and then refuses them the three litres of wine a week they have been accustomed to, while she allows them to pleasantly discover they are welcome to the remains of expensive fruits or sweets, left over from desserts, a part of a roast chicken, or a choice cut of meat.

French servants expect no dessert, salad with cheese taking its place. Their chief meal of the day is at noon. At night they have a soup and a vegetable, or perhaps a vegetable salad and cheese. The bread they eat is of a cheaper quality than that eaten by the family, and very little butter is allowed them.

While the wages paid French servants seem extremely low, when compared with what American servants receive, it is balanced by the fact that all washing, cleaning of floors, rugs, and windows are done by outside help, so that in the end it appears it costs more. On the other hand, the French servant, even when there is but one in a family, will do things an American maid of all work could not be persuaded to do; such as cleaning the shoes and cleaning and brushing skirts and coats.

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[NOTE.—Books are selected for review in Vogue chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

THE TREASURE OF HEAVEN, A ROMANCE OF RICHES. By MARIE CORELLI, AUTHOR OF GOD'S GOOD MAN, THELMA, THE SORROWS OF SATAN, ARDATH, THE STORY OF A DEAD SELF, FREE OPINIONS, TEMPORAL POWER, ETC. Dodd, MEAD & Co.

SOme audacious Britons like to say that the English Royal Family is essentially middle class in its attitude and outlook. Perhaps the qualities that begot this opinion were responsible for Queen Victoria's praise of an early book by Miss Corelli. Ever since she was thus marked by royal approval, Miss Corelli has enjoyed a popularity surpassing that of most British novelists, though she has found honest critics rather severe. It was her sense of injustice that led her to order that the book here under consideration should not be sent out in Great Britain for review. The American critics seem to have escaped this inhibition, and review copies of the work have been freely distributed on this side of the water. So bitterly, indeed, does Miss Corelli feel toward a portion of the British press that she has authorized the publication of her portrait as the frontispiece to this book, not, as she innocently protests, from motives of personal vanity, but because she has been misrepresented by the publication elsewhere of pictures falsely purporting to represent her face and figure. The picture shows a rather young-looking person with a graceful pose, a great mass of fluffy hair, a somewhat irregular nose, and small eyes set rather close together. As literary portraits go, it is rather good-looking, though it is not beautiful, and can hardly be called intellectual.

It would be unjust, perhaps, to say that the portrait and the author's note regarding it constitute the chief interest of the book, for doubtless many readers will enjoy the story. Certainly there is nothing in the book to justify either extravagant praise or severe reprobation. It is neither better nor worse than hundreds, perhaps thousands, of novels that annually come from the press. He would be a complaisant critic who should rate it high as a literary work, he would be a carping pessimist who would go out of his way to assail so harmless a story. Miss Corelli declares that she has sought to improve her art with each new book, and certainly The Treasure of Heaven is a better book than, for example, her novel called Thelma. To war upon this book would probably be vain, and would surely be ungallant.

CRUMBS AND HIS FRIENDS. By DOLORES BACON, AUTHOR OF DIARY OF A MUSICIAN, THE KING'S DIVINITY, ETC. DOUBLEDAY, PAGE AND COMPANY.

Mrs. Bacon's little book of about one hundred and seventy pages in large, leaded type, is a mother's account of the fashion in which she brought up her boy from babyhood to the age of seven. It is a tale of such bringing up as may shock conventional mothers, and will especially shock those childless persons who speak and write advice upon the rearing of children. Love was what Crumbs was mostly brought up on, and he prospered mightily upon this diet and discipline. Mrs. Bacon concludes her little volume with this recipe for bringing up children: "First catch your child, and then teach him generosity, gratitude, love of his neighbor, regard for personal rights, the fundamental principles of good citizenship, optimism, and the greatest of these, which is self-control." A clever book, but one defect—a too frequent lack of well-tempered good taste, coming out oftenest in somewhat flippant humor that is a little tiresome.

A WANDERER IN LONDON. By E. V. LUCAS. WITH SIXTEEN ILLUSTRATIONS IN COLOR, BY NELSON DAWSON, AND THIRTY-SIX OTHER ILLUSTRATIONS. NEW YORK. THE MACMILLAN COMPANY. LONDON. METHUEN AND COMPANY.

Mr. Lucas does not call his agreeable volume a guide book, but such it is no doubt intended to be, and such in any case it is likely to become, for many of those who would make themselves intimately acquainted with the curious corners and notable buildings and monuments of London. Only a lover of the vast British metropolis could have written this book with its patient journeyings from street to street, in search of literary or historic interest. The power and splendor of the city, and its wonderful historic perspective, crowd upon the reader as he is taken from point to point, by this amiable gossiping cicerone. Mr. Lucas is equally entertaining, whether he discourses of hangings at Tyburn or of pictures in the great London houses. Some of Mr. Lucas's facts will be full of surprises for those who think they already know London pretty well, as for example, his account of the ups and downs of the ornamental water called The Serpentine. It was an ingenious idea to follow John Gilpin's route from his shop in Paternoster Row to the Bell at Edmonton. Incidentally Mr. Lucas exposes an innocent topographical fraud in Cowper's poem. The colored illustrations to the volume are of streets and houses. One of the best shows the Tower and the Tower Bridge, and forms the frontispiece of the book. Not the least interesting is a soft and pleasant view of The Charterhouse. The other illustrations are nearly all excellent photographic reproductions of famous paintings. Mr. Lucas, by the way, is a very modest, not to say diffident, art critic.

LITERARY CHAT

IT was exclusively stated in this column some weeks ago that F. Marion Crawford's new novel, A Lady of Rome, was not to be, as commonly reported, a sequel to Fair Margaret. Announcement is now made by the publishers (Macmillan Company) that the forthcoming story deals with entirely original characters, and is comparable in setting and spirit with the author's Cecilia. Meanwhile Mr. Crawford is actively engaged upon the final chapters of the legitimate sequel to Fair Margaret, which will probably be called Prima Donna, and promises to be one of the most important novels of next year.

Another edition of The Awakening of Helena Richie has recently been sent to England by the Harpers. The English reviewers have been practically unanimous in their praise of Mrs. Deland's artistic achievement. It is evident that this author has already a large following on the other side.

Apropos of Mrs. Deland, the literary editor of the San Francisco Bulletin plaintively refers in a recent issue to the quantity of fiction he has had to read during the past few months. "I had to read so fast and so much," he says, "that only the strongest of these books has left an impression upon my mind. Fenwick's Career and May Sinclair's Superseded may be retained as interesting and fine developments in the work of women novelists. The Awakening of Helena Richie, by Margaret Deland, out of all these novels, is alone allowed its permanent niche for love of itself. If I may never return to the pleasant path of its pages it will be a delight to hand the book out, with a string attached, to my friends, that they, too, may enjoy the prettiest story of the season.

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QUICK-PRINT SECTION

The heading of this page, "Quick-Print section," should have a word of explanation. The reader doubtless has noticed that two kinds of paper are used on Vogue. One is very smooth so as to take a clear impression from fine engravings and bring out all the tonic values of any drawing. Paper of this description cannot be printed quickly. The other kind of paper is softer and not so smooth. It is specially adapted to quick printing, and delicately shaded drawings cannot be printed well on its spongy surface. On this softer paper all the late items and articles requiring none or very simply rendered drawings are printed, such forms going to press on Monday of the week of publication. On the smoother surfaced, highly finished paper are put those illustrations which require very careful printing, such forms going to press nearly two weeks before the day of publication. By this arrangement the reader gets the very great advantage of having not only an illustrated paper containing drawings printed as are monthly magazines, but articles containing information brought to a news basis as close as only three days before the day of publication.

DESCRIPTIONS OF FASHIONS

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LEFT FIGURE.—Visiting costume of sapphire blue chiffon broadcloth, with Russian lace yoke and collar. Tucked self-tone chiffon velvet is inset at bolero border and neck, and two velvet ruffles finish sleeves below a strap cuff of the cloth, which is ornamented by sapphire glass buttons overlaid with filagree bronzegilt. The sleeves are of folds, in raw-edge finish, mounted on a full sleeve also of the cloth; two circular sleeve caps flaring from shoulder. The main part of bolero is cross-tucked, a wide panel at middle back corresponding to those on either front. The border band is in one continuous strap, finishing the neck beneath the lace collar. Below the transparent yoke the gown has a box-plait at each seam, between which, above hem, folds trim in tuck effect. Blue velvet hat trimmed with self-tone faille ribbon and paradise plumes.

MIDDLE FIGURE.—Afternoon costume, with carriage coat to match of silver-gray chiffon broadcloth, the front of the princess gown draped from waistline to girdle hight in soft crosswise folds. The yoke is of point appliqué lace tinted to match, a little cravat of the same lace in white, tied at the throat. Gray velvet ribbons strap from edges at sides of yoke, crossing at middle front. The coat has a deep shoulder collar rounded at back, which continues as revers, the edge in a wide tuck effect. The over collar is of a paler gray velvet embroidered in fine silver cord and gray silk soutache, the cuff corresponding. The puff sleeve finishes in chevrons of tucks, and velvet straps cross cuff below.

RIGHT FIGURE.—Brown and green shadow-plaid broadcloth, with over-plaid of black and white, the collar and cuffs of black velvet combined with light tan cloth, the revers embroidered in green fleur-de-lys. Smoke-pearl buttons fasten coat, trim side placquets, and also the ends of the cloth straps above skirt hem, which end at sides of front. The skirt is in double box-plait gores, clearing the ground by two and one-half inches. The fitted coat has French seams to shoulders at front and back, a panel effect at middle back with placquets corresponding to those at sides.

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LEFT FIGURE.—Princess gown of drap de velours in ash gray, combined with self-tone silk guipure lace and velvet ribbon in a slightly deeper tone; the surplice vest is of white satin, figured with Pompadour roses in velvet. The buckle is of gilt, and gold embroidery shows on velvet at yoke edge. Around armhole is heavy gray chiffon, shirred with tucks at sleeve seam; chiffon shirred over little cords trims in scalloped lines on skirt, above the lace inserting, and also on sleeves. The velvet ribbon on bolero edge and over the attached circular flounce is slightly full; at wrists the fulness is plaited towards outer part. The bolero at back opens in a wedge below shoulders, the border band crossing at apex and continuing at fronts, and the girdle gives the short-waisted line of the Louis XIII period. The yoke of white repoussé lace is transparent.

MIDDLE FIGURE.—Costume of suède color doe-cloth, combined with plaid velvet in self-tone and dark brown, the vest of Paris green velvet, embroidered in green crystal beads and deeper green silk. The buttons are of the velvet rimmed in gilt. The skirt has a tunic effect in twelve panels, the front gore which continues as the flounce of the velvet. The panel edges are lapped and stitched in tuck effect, buttons and buttonholes simulated in soutache ornamenting the lower part. The coat has a panel at middle back, the fronts reproducing the line given. Four small panels overlap at sides. The epaulette effect is cut in one with back and fronts, and the under-sleeve is of velvet, the cuff of lapped straps; a brown lace ruffle falling below. Velvet girdle and mannish collar.

RIGHT FIGURE.—Reception gown of vieux sage chiffon broadcloth, the deep shaded flounce, the blousette, and cuffs in cut-work embroidery, the outlining bands ornamented with narrow silk braid in Greek key design, three folds in tuck effect with soutache at edges trim skirt hem. Deep sage velvet girdle.

NEW DESIGNS IN WALL PAPERS

SEE ILLUSTRATIONS ON PAGE 563

UNique Japanese scenic wall paper, suitable for a living room, hall or dining room, appears on the upper right of this page, 563. The background is neutral in tint, a deep cream color appearing in the wine-color grapes and pine cones. Gray is introduced in the foliage and landscape, the bird being presented in Chinese white and dull brown. A self color flowered stripe runs the length of the paper.

At the upper right is shown a vividly colored peacock paper, a good choice for a hallway needing brightening, or for a north dining room. Blues, greens, and yellows are combined boldly, the poppies bringing in a touch of mauve. The lower left paper is overspread with huge pink poppies, supported on heavy green foliage. This is a smart wall covering for a good-sized room. The Morris design at the right is in two tones of soft red, the deepest shading to dark wine color, the lighter to a dull rose. The blending is tasteful and effective, and the paper an excellent one for almost any room calling for warm, decided color.

ADMIRABLE INEXPENSIVE RUGS

THe Imperial Smyrna, shown on this page, is one of the very best domestic made rugs, the terra-cotta tone, intermixed with touches of green and tan, being soft and pleasing, entirely lacking the crude look of most rugs of so reasonable a price. Measuring 3x6, the price is $4.25. All sizes are procurable. Beneath this is reproduced a Burtworth Wilton seamed rug. This comes in three centres, tan, green and red, the predominating color reappearing in the Persian border. The design is rich and effective, the quality superior. A 9x12 size sells for $37.50.

THE SUCCESSFUL DEBUT OF DR. MUCK

DR. Carl Muck of Berlin made his first appearance before an American audience at the opening concert of the Boston Symphony Orchestra in Boston, Friday afternoon, 12 October, and won an instantaneous success.

The concert was to begin at 2:30 P. M., and by high noon there was a line of determined looking women (each provided with a bag containing lunch, note book, and scores) that extended from Symphony Hall to the New England Conservatory. For days previous not a seat was to be had for love nor money. Every musician of any consequence in and about Boston, not to mention such famous artists as Gabrilowitch, Samaroff, Yvette Guilbert and Arthur Whiting, was included in the audience.

The programme at both the Friday afternoon and Saturday evening concerts was as follows: Beethoven's C minor symphony, and Wagner's Faust Overture, Siegfried Idyl and Meistersinger prelude.

The Boston musical critics, who are not easily pleased, expressed the warmest approval of the new conductor.

Mr. Philip Hale of the Herald said: "It is a pleasure to welcome this sincere and accomplished artist, who now makes Boston his dwelling place. His influence in the making towards musical righteousness will be all the more potent because it is not flamboyant; because his personality is not too personal. The deeply interested audience was quick to appreciate this."

Dr. Muck, who was forty-seven years old 22 October, is tall, dark, and slender, with clean-cut intellectual profile, and the general air of the man of the world, rather than the Bohemian. In conversation he is animated and decided. Unquestionably Dr. Muck is likely to prove a supremely important factor in the history of the coming musical season.

Meanwhile we of New York may look forward to the privilege of hearing him Thursday afternoon, 8 November, at Carnegie Hall.

PEOPLE'S SYMPHONY CONCERTS

MR. Franz X. Arens, the indefatigable musical director of the People's Symphony Concerts, is now hard at work perfecting his plans for the seventh season of the educational orchestral concerts given by the society, and the fourth season of the Chamber Music Club, which is an auxiliary to the parent organization.

Four symphony concerts will be given at Cooper Union on Thursday, 22 November; 27 December; 31 January and 21 March. The programme in each case will be repeated on the Friday evening immediately following at Carnegie Hall.

At the final symphony concert of the sixth season, the members of the audience were invited by Mr. Arens to indicate their preference, on blanks provided for that purpose, of symphony, overture, symphonic poem, suite, concerto, march (or any other single movement) and vocal number to constitute the programme of the initial concert of the ensuing season.

The result of this vote for a Request Programme is as follows:

Overture, Midsummer Night's Dream..Mendelssohn
Fifth Symphony.....Beethoven
Symphonic Poem, Tasso ... ...Liszt
Suite, Peer Gynt .....Grieg
March, Slav.....Tschaikowsky
Violin Concerto, E minor .....Mendelssohn
Vocal, Isolde's Liebestod .....Wagner

Surely there could be no clearer evidence of the fact that the efforts of the public-spirited men and women, who inaugurated and have been the constant supporters of this philanthropic movement, have not been in vain, than the result of this test vote by a typical People's Symphony audience.

At the beginning the Society based its claims for existence on the hypothesis that if good music were provided at rates within the means of students and the intelligent masses, it would not only meet an educational demand that has long been recognized and supplied in the art centres of Europe, but would likewise tend to further our national aim to create in America a musical atmosphere such as exists abroad. Through the concerts of this parent organization and those of its auxiliary club supplemented by Mr. Arens' prefatory analyses to each number, the attending members have become familiar with the chief characteristics of the various schools, epochs, and styles of composition, and consequently have attained higher standards of musical appreciation and criticism.

In addition to the numbers noted on the Request Programme, the following compositions will be interpreted at the symphony concerts during the season:

Symphonies—Beethoven's No. 2 or 7; Tschaikowsky's No. 5; Mozart's G minor.
Overtures—Chadwick's Melpomene, Bizet's Carmen, Weber's Jubilee or Euryanthe, and Wagner's Vorspiel to Tristan and Isolde.
Concertstuck, Weber.

The most interesting novelty of the season will be Grieg's Lyric Suite, which was originally scored by the late Anton Seidl for his Brighton Beach concerts in 1896, but has quite recently been rescored by the composer.

The six Chamber Music concerts to be given at Cooper Union Hall on the evenings of 9 November, 14 December, 18 January, 8 February, 8 March, and 5 April, will be devoted consecutively to representative works by Mozart, Beethoven, Schubert, Schumann, Mendelssohn, and Brahms, and will include as distinct novelties, besides the regular string quartette, Mozart's Sextette for strings and two horns, and Beethoven's Septette for violin, viola, 'cello, contrabass, clarionet, bassoon, and French horn.

MME. SCHUMANN-HEINK

THe successful and welcome reappearance of Mme. Schumann-Heink on the concert stage at Carnegie Hall, Saturday afternoon, 20 October, worthily marked the opening of the most promising musical season New York has known in many years.

The popular contralto, who never seemed in better voice, was cordially received by an immense audience.

The programme of this recital was published in full last week.

Mme. Schumann-Heink has already started on an extensive tour which will include over 100 concerts and recitals. She will be heard in New York again at the first pair of the New York Symphony concerts, 3 and 4 November, and in February, 1907, will join Mr. Conried's forces at the Metropolitan Opera House for twenty-five performances.

MUSIC NOTES

MAdame Butterfly, Puccini's opera, was given its première in English on Monday evening, 15 October, at Washington, D. C., and won a decided success. Mr. Savage's company will give a series of representations of this opera in New York, early in November.

Mr. Conried has been fortunate enough to induce Mr. Giacomo himself to come to this country to supervise the first Italian performance here of his Madame Butterfly.

While in New York the composer will also direct the performances at the Metropolitan Opera House of his Manon Lescaut, La Bohème, and La Tosca.

Mr. Hammerstein, by the way, still positively declares that he will produce Puccini's opera at the Manhattan Opera House.

Alexander Scriabine, one of the most distinguished of living Russian composers and pianists, has cabled to conductor Modest Altschuler, of the local Russian Symphony Orchestra, that he will come to America to play at this orchestra's concert 20 December. Scriabine is known abroad as "the Russian Chopin." He was born in 1872 at Moscow, and studied at the Conservatory there under Safonoff and Taneyeff.

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Readers of Vogue inquiring for names of shops where articles are purchasable should enclose a stamped and addressed envelope for reply, and state the page and date.

THE SALE AND EXCHANGE

Under the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

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234
1 October, '06

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No replies with stamps fixed on the envelope, or with stamped envelopes or with postal cards will be forwarded, and the right is reserved to open or to decline to forward any reply.

When there is no response, it must be assumed that the offer is not acceptable or that the article is already disposed of.

FOR SALE

139.—Children's collars in real Irish laces, Carrickmacross, Limerick, crochet. Very cheap.

148. Beautiful silk evening gown, 36-38 bust worn once. Cost $165; sell $50.

149. Elegant ermine animal scarf and carriage muff, trimmed with heads, imported. Cost on other side $155; will sell for $85; account spending winter in Florida.

151. A gray-blue and white striped chiffon veiling, trimmed in real Val. Never worn, cost $150; will sell for $50; size 42.

152. Black Henrietta cloth and crêpe princess; 38 bust (Sterns' make). Cost $105; will sell for $75.

154. Beautiful elephant gray cloth Paris gown, elaborately trimmed with self-tone chenille fringe. Embroidered yoke and cuffs in light blue and mother-of-pearl sequins. Bust 40; cost $150; sell for $75. Hat to match; cost $30; sell $15.

155. Elaborate pink crêpe evening gown, with real lace bolero, embroidered with new ribbon embroidery. Cost $125; sell for $50. Size 40. Worn twice.

156. Handsome heavy quality Alice blue crêpe de chine; bodice embroidered in self-tone silk. Real lace collar, yoke and cuffs. Elbow sleeves. Cost $40; sell for $25. Never been worn; size 40.

SPECIAL SERVICES

153. Lady of education, refinement and social experience will accept position as social secretary, companion to elderly lady, or chaperone and traveling companion to young lady. References exchanged.

WANTED TO PURCHASE

150. A fur coat, box shape, broadtail or mink preferred trimmed or plain; must be stylish; 36 to 38 bust measure.

HAND WORK

140. Artistic hand-embroidered maternity gowns; $25 up.

TEACHING

146. Bridge Whist taught in six lessons, at residence or pupil's home. Reasonable terms.

HERALDRY

145. Ancestry traced, coats of arms explained. Terms moderate.

SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Cowden.—On Tuesday, 16 October, Lena Potter, wife of Winthrop Cowdin.

ENGAGED

Morgan—Pruyn.—Miss Beatrice Morgan, daughter of Mr. William Fellowes Morgan, to Mr. Frederick S. Pruyn.

Snow—Nicholas.—Miss Dorothy Snow, daughter of Mr. Frederick A. Snow, to Mr. Harry I. Nicholas.

Wood—Bramwell.—Mrs. J. Rushmore Wood, daughter of Mr. Rufus W. Leavitt, to Mr. J. Arthur Bramwell.

WEDDINGS TO COME

Corbett—Benkard. 7 November, Grace Church Chantry.

Greer—Noel.—7 November, at No. 18 Washington Square, North.

Gallatin-Hackstaff.—22 November, in Trinity Chapel.

Newbold-Seckendorff.—21 November, Ramapo Farms, Ramsay, N. J.

Strong-Olyphant.—21 November, in St. Thomas's Church.

Weekes-Peters.—14 November, in Grace Church.

Winslow-Foster.—4 December, in the Church of the Heavenly Rest.

WEDDINGS

Allen-Findlay.—Mr. Yorke Allen and Miss Mary Van Lear Findlay, daughter of Mr. J. F. L. Findlay, were married on Saturday, 20 October, in Trinity Protestant Episcopal Church, at Towson, Maryland. Maid of honor, Miss Charlotte Virginia Keesey. Bridesmaids: Miss Rita Preston, Miss Mabel Paine, Miss Lucy Powell, Miss Mabel Moorman, Miss Mary Haskell and Miss Helen Keesy. Best man: Mr. Frederick Warner Allen. Ushers: Mr. William T. Sabine, Mr. Malcolm Lloyd, Jr., Mr. Frank Haggemeyer, and Mr. Francis Miles.

Barrie-Milbank.—Mr. Caswell Barrie and Miss Virginia Willard Milbank, daughter of the late Robert Milbank, were married on Saturday, 20 October, at No. 154 West 48th Street.

Geoffroy-Delafield.—Mr. Nicholas Geoffroy, and Mrs. Marguerite M. Delafield were married on Monday, 15 October, at the residence of Bishop Coadjutor David H. Greer.

DANCES

Hot Springs, Va.—A cotillion of forty-five couples was danced on Saturday, 20 October, at the Homestead. The cotillion was led by Mr. Morris L. Johnson of Chicago.

HUNT BREAKFAST

Lenox, Mass.—The breakfast of the Berkshire Hunt, was held on Saturday, 20 October, at Erskine Park, the residence of Mr. and Mrs. George Westinghouse. Present were: the British Embassador and Lady Durand, Miss Josephine Durand, the Austro-Hungarian Ambassador, Baron Hengelmüller and the Baroness, Senator and Mrs. Crane, Mr. and Mrs. Joseph H. Choate, Mr. John Ridgeley Carter, First Secretary at the American Embassy at London, with Mrs. Carter; Mr. John Saltonstall, Mr.

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INTIMATIONS

Beach.—Capt. Warren C. Beach and Mrs. Beach have closed their Saratoga cottage, and are spending the Autumn in town. They are to open their Washington home at the end of next month.

Blight.—Mr. Atherton Blight will sail shortly for Europe, where he will spend the winter. His son-in-law and daughter, Mr. and Mrs. Mahlon Sands, will make their home in London.

Carter.—Miss Carter, daughter of Mr. John Ridgley Carter, who was presented at the English Court last Summer, is to make her début this winter in New York.

Ditson.—Mr. and Mrs. Charles H. Ditson are occupying their new house, at No. 19 East Thirty-seventh street.

Gardiner.—Mr. and Mrs. Charles A. Gardiner, who have recently returned from Europe, have gone to their country place at Tarrytown.

Iselin.—Mr. and Mrs. William E. Iselin have arrived at Lenox.

Pulitzer.—Mr. and Mrs. Ralph Pulitzer have gone to Port Washington, L. I.

Reid.—Ambassador and Mrs. Whitelaw Reid will sail from Europe 5 December. They will spend some time in this country.

Rhinelander.—Mr. and Mrs. Philip Rhinelander will spend the winter at Lakewood, N. J., as their house at No. 32 East Thirty-ninth street will not be ready for occupancy this year.

Vanderbilt.—Mr. Alfred G. Vanderbilt has gone to Richmond, Va., for the horse show there.

Webb.—Dr. and Mrs. W. Seward Webb will entertain a party of young people this week at their country house at Shelburne, Vt.

Wickes.—Mr. and Mrs. Forsythe Wickes have returned from Lenox.

EXHIBITIONS NOW ON

New York. Keppel's. Etchings, dry points and mezzotints, by Sir Seymour Haden. Until 27 Oct.

Collin's. Collection of old and rare eighteenth century prints. Until 5 Nov.

Wunderlich's. Etchings by Alex Haig.

Lenox Library. Exhibition of reproductions of works of E. Meissonier, by Jacquemart, Courtry, Rajon, Bracquemond, Toussand, Le Rat, Spinelli and other etchers.

Astor Library. Plates of architectural designs by Robert and James Adam. Color plates of Russian ecclesiastical architecture and recent Japanese lithographs.

Boston. Haupt's. Pierce Building. Rare old manuscripts and books, original Oriental drawings, Arundel prints and Italian prints by Brogi.

Museum of Fine Arts. Works of Rembrandt Until 29 Oct.

Chicago. Art Institute. Nineteenth annual of oil paintings and sculpture. Works by Alphonse Mucha, of Paris. Until 29 Nov.

Anderson's. Paintings by Leon Dabo.

Washington. Congressional Library. Special exhibition of original etchings and copies of Rembrandt's works, to commemorate the third centennial of the artist's birth.

EXHIBITIONS TO COME

New York.—American Fine Arts Society Building. New York Water Color Club. Seventeenth annual. Water colors and pastels. 10 Nov. to 2 Dec. Exhibits received on 26 and 27 Oct.

Keppel's. A collection of etchings by Rembrandt. 31 Oct. to 26 Nov.

Fine Arts Gallery. Winter exhibition of the National Academy of Design. 21 Dec. to 20 Jan. Exhibits received 3 and 4 Dec.

National Arts Club. Exhibition of the National Society of Craftsmen. 29 Nov. to 15 Dec. Exhibits received until 7 Nov.

Boston. Museum of Fine Arts. Architecture in Mexico. 29 Oct. to 12 Nov. Michelangelo's frescoes in the Sistine Chapel. 12 Nov. to 3 Dec.

Chicago. Art Institute. Annual of the Atlan Club. 20 Nov. to 2 Dec.

Art Institute. Exhibition of Arts and Crafts. 6 to 20 Dec.

Art Institute. Annual of the Society of Western Artists; and paintings by Hermann Dudley Murphy. 6 to 26 Dec.

Philadelphia. Pennsylvania Academy of Fine Arts. Fifth Annual of Pennsylvania Society of Miniature Painters. 5 to 24 Nov. Exhibits received on 29 Oct.

Art Club of Philadelphia. Eighteenth Annual. Oil paintings and sculpture. 19 Nov. to 16 Dec. Exhibits received, 7, 8 and 9 Nov.

AUCTION SALES

New York. Knickerbocker. Antique furniture, old china, Oriental rugs, old prints and paintings by George Inman, Ritter, J. J. Shannon, George De Forest Brush, William Murett Post, John Constable and other noted artists. 26 Oct. and following days, 2 P. M.

Fifth Avenue Auction Rooms. Modern and antique furniture. 25 and 26 Oct., 2 P. M.

GOSSIP

AT Collin's Gallery there is now on exhibition a collection of rare old English and French prints of the eighteenth century. Among them are copies of some of the most celebrated paintings by Sir Joshua Reynolds, George Morland, Hoppner, and Benjamin West.

Later there will be shown at these galleries genuine old eighteenth century English furniture; French and English fans of the same period; and reproductions of famous bronzes, after the French masters, Falconet, Clodion, Gouthière and Coffière.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place
Cape Cod Folks
Astor Theatre, B'way and 45th St.
Viola Allen in Cymbeline
Belasco, 42nd St., West of Broadway
Blanche Bates in The Girl of the Golden West
Bijou, 30th St. and B'way
Nat Goodwin in The Genius
Broadway Theatre, B'way and 41st St.
The Prince of India
Casino, Broadway cor. 39th St. My Lady's Maid
Criterion Theatre, 44th St. and Broadway
Hattie Williams in The Little Cherub
Daly's Theatre, 30th St. and B'way
Richard Carle in The Spring Chicken
Empire, 40th St. and B'way
John Drew in His House in Order
Garden Theatre, 27th St. and Mad. Ave.
Sam Houston
Garrick, 35th St. and B'way
Wm. Gillette in Clarice
Hackett Theatre, West 42nd St.
Rose Stahl in The Chorus Lady
Harlem Opera House
Vaudeville
Hippodrome, 44th St. and 6th Ave.
A Society Circus
Hudson, 44th St.
Jessie Millward in The Hypocrites
Knickerbocker, 38th St. and B'way
The Red Mill
Keith & Proctor's
Union Square Theatre Vaudeville
23d Street Theatre Vaudeville
58th Street Theatre Vaudeville
125th Street Theatre When we were Twenty-one
Liberty Theatre, 42nd St. and B'way
Eleanor Robson in Nurse Marjorie
Lyceum Theatre, 45th St., East of Broadway
The Lion and the Mouse
Lyric Theatre, 42nd St., West of Broadway
Virginia Harned in The Love Letter
Madison Square Theatre, 24th St., near B'way.
Carlotta Nilsson in The Three of Us
Manhattan Theatre, 33rd St., and B'way
Grace George in Clothes
Majestic, 59th St. and B'way The Tourists
New Amsterdam Theatre, West 42nd St.
Mr. H. B. Irving, Miss Dorothea Baird in
Repertoire
New York Theatre, B'way and 45th St.
Chauncey Olcott in Eileen Asthore
Princess Theatre
Margaret Anglin and Henry Miller in
The Great Divide
Savoy, 34th St. and B'way
Fay Davis in The House of Mirth
Wallack's, 30th St. and B'way
The Rich Mr. Hoggenheimer
Weber's, 29th St. and B'way
The Measure of a Man

Mathilde

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EXQUISITE DELFT WARE

THE well-known manufactory at Delft, direct in descent from the famous pottery established about the middle of the seventeenth century, has recently opened a branch in New York. Here in beautiful rooms are shown wonderful examples of this ceramic art, for which the artists are educated in an established school, working out the theories and methods which have been handed down and improved upon by generations of workmen.

DELFT WINDOW BOX

The marvellous colors are shown in a superlatively fine collection, among which a gallery of Rembrandt reproductions makes worthy appeal. Durer's Knight is also on view, the blue and white of the pottery framed in ebony, a contrast which enhances the marvellous rendering of the original. Such gems as these are prizes for the collector, while among the less prohibitive examples of this national art are many which are within reach of the seeker for decorative household pieces, who must still consider the cost. Charming is a delft dining room, hall or bedroom, with hangings of white or dull blue, and containing china of genuine worth and beauty from this factory across the seas. It is interesting to quote the pieces, though it is impossible to give in words an adequate idea of the invaluable collection to be seen. The large jardinière shown on this page, of a proportion to accommodate a palm of good size, is decorated in two large circular panels, showing landscapes in exquisite workmanship. The price is $65. The oblong piece, to be used either at table centre or as a window box, is particularly desirable. Nothing is more decorative than such a setting for plants. A clay pot inside provides for the proper housing of soil and roots. This is procurable for $20.

The low centrepiece with uneven edge is oval in shape, a quaint and effective table furnishing, and costs $12.

The two liqueur bottles, one square, the other round, are excellent small pieces of delft, and make most attractive sideboard ornaments. The prices are, $4 and $3.50, respectively. The china tops have cork stoppers. Separate stoppers, ornamented with a bit of scenery, cost 60 cents apiece.

DELFT FERN DISH

A lovely lamp, costing $17, is fitted with a nickel-burnished English duplex burner, and is an acquisition of real merit. Bedside trays are never superfluous, no matter how many one may have, one or two rooms usually requiring to be supplied. An outfit comprising tray, pitcher, and cup is procurable at $16.50. A double inkstand with circular platform and a pen-rack behind is most reasonable, at $6.50. Picture frames in fascinating designs of thick-leaved branches are artistic in the extreme. A medium size sells for $3.25.

DELFT LIQUEUR BOTTLES

A beer set is a delightful present for the man of the family. On a large tray with curious sides are six mugs, each pewter-covered, and a great flagon, oval in the body and showing all manner of windmills and lazy boats on its paneled sides. Each mug has its own individual picture. Complete, this costs $47.25. This is worth remembering, as Christmas approaches and suitable presents for men are eagerly sought.

DELFT JARDINIERE

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VOGUE

A DELIBERATE ANSWER

PAUPERIZING THE SHIFTLESS

THE passage of the Child Labor Law has again brought prominently to the front the advocacy of pensions for the mothers of broods of poor children, or for the children themselves, while they attend school. This is an exceedingly interesting proposition to say the least. The school expenses of Greater New York already amount to over $26,000,000 annually, and as the city simply swarms with the offspring of the lower class European peasantry, what the tax on the industrious classes in the municipality would amount to if this thoroughly indefensible scheme were put through, it is of course impossible to calculate. This is the pension idea gone mad, and it will be interesting to note whether or not our already pension swindled nation will plunge deeper into such a form of pauperizing paternalism. The war pensions of the United States in many features of their administration constitute one of the most gigantic frauds ever perpetrated on a generous and grateful people, the amount of thieving going on under the system being unparalleled in the history of nations. No man worthy the name would criticise pensioning those incapacitated by reason of wounds received or disease contracted while in military service, but it is an entirely different matter committing the country a second time to a system which has in it not alone such possibilities of graft development as have been already experienced, but which, as applied to society in general, is so thoroughly pernicious

Pensions are passionately advocated by many who label themselves socialists, and as those with social panaceas are more and more getting the ear of the public, it is inevitable that the pension question will presently become a foremost topic here, as it has been in England and Germany, and whether one wishes to or not he will be obliged to take sides on some phase of the pension problem, so that the subject is to be regarded as a live one. The proposition to pension school children or their mothers suggests to the observer an investigation of existing conditions. The demand for help in the rearing of children is a new cry in this country, where self-reliance has been a marked national characteristic. A very little looking into matters reveals that it is the foreigner, not the native American parent, for whom this aid is asked—a fact which clearly confirms the statements of such men as John Graham Brookes that the immigrants of to-day are wholly unlike those self-respecting, aggressive, virile men of Europe who came to this country in the earlier days to hew their own way by their own efforts. The economic game we now play is to allow the reckless breeder of children whom he cannot properly support to enter our ports, and to coddle him after he gets here. One of this type, who has been here about a year, had triplets born to him last summer, and as he was receiving only $9 a week and had already five young children, institutions and philanthropies were called upon to help him out. Imagine this ignorant, unskilled, improvident type being reproduced eight times! Such low grade stock would certainly not deliberately be encouraged in any other grade of creatures. This undesirable immigrant and his like are, however, allowed entrance into our ports, and although the cry for labor is heard throughout the land, the majority of them simply squat down in cities and "work" to the uttermost every municipal or charitable aid opportunity that they can ferret out, meanwhile piling up their savings in Bowery banks and sending to their old homes in middle Europe many thousands of dollars annually. It is this immigrant who does not go where he is needed and wanted, but who takes root in the metropolis, making living conditions harder for the native poor, who it is now proposed shall be paid for sending his children to school. The matter is still more discouraging from the fact that although school attendance is obligatory between the ages of eight and fourteen, the training given in the New York schools, is not such as to fit the child of the poor for self-support. Could Bedlamites devise a crazier series of municipal problems? How long will the industrious classes in Greater New York continue to bear the burden of aiding to support the progeny of too prolific low grade immigrants; and will they, to the already huge municipal expenditures made very largely for the benefit of these aliens and their children, add pensions to a considerable number of the 600,000 children who attend Greater New York public schools? How diverting Italy, for example, must find our excessive municipal and philanthropic generosity. She does not even go to the expense of educating her people to any extent. She simply opens her hand and her coffers to the savings our foolishness permits her sons to amass in this country. If now pensions for school children are added to our benefactions by so much the more will Italy and other European countries benefit. Is it not about time a halt was called and our reckless generosity subjected to scientific investigation and guidance?

SMART GOWNS, HATS, AND COATS FOR AUTUMN

FOR DESCRIPTIONS OF FASHIONS SEE PAGE II

WHAT SHE WEARS

SLIDES IN FAVOR—LONG CHAIN HAS HAD ITS DAY—BLACK HAT IN THE LATEST MODE—BROADCLOTH SUIT OF ULTRA FASHIONABLE CUT—PINK SERGE SUITS—HEAD DRESSES—COLLAR DON'TS—FELT HATS LOADED WITH UNCURLED FEATHERS—THE PASSING OF THE LONG CHAIN AND ITS FASCINATING SUCCESSOR

MOdish women just home from Paris are showing a new fad in jewelry, which is fascinating in itself and certainly the one to adopt if one would be recognized as conversant with the newest fancy. The knell of the long jeweled chain, excepting those which are of great intrinsic value, has long been sounding and a novel conceit has been adopted in its place. This consists of two jeweled slides worn on a silken ribbon, one on either side. These slides are of great beauty and costliness, the workmanship and design being exquisite. One pair worn by a very well-known woman, consisted of star sapphires, set in a triangular frame of diamonds, the point of the frame toward the central jewel. This fancy will hold its own as an exclusive one for some time, as it has as yet scarcely made its appearance at even the high priced jewelers on this side, and will therefore not be produced in cheap imitations for months to come, if at all. The simple band of ribbon holding clasps of extraordinary value is one of those idiosyncrasies of fashion which are so often tremendously successful.

ANTIQUE ITALIAN CABINET
From The Hayden Co.

UNABATED VOGUE OF THE EARRING

While on the subject of ornaments one cannot pass by one which is so continuously conspicuous. Although the argument is often put forward that the almost universal adoption of the earring has made it more or less undesirable, this assertion is immediately repudiated by one glance over any representative gathering, for scarcely a smart woman is to be seen without them. Beside pearls, which hold unquestionable first place, many lovely earrings are to be counted made of turquoise or white coral, the soft flesh tints of the latter making it extremely becoming.

BLACK HAT OF DISTINCTION

A wonderful black hat was worn at the Vanderbilt Cup race by one of New York's famous beauties now in mourning, and though the perfect features beneath it no doubt added vastly to its charm, still it is a model which may be successfully adopted by far less favored women. Its absolute simplicity of line and sparse detail of trimming proclaimed it the work of a master hand. In shape it was a broad sailor, with slightly uprolling brim, far wider at the back and the left side than at the right and over the face. The indented crown, some two inches high, was devoid of encircling bands. A black swallow was laid flat on the brim well to the right, supplemented by soft drooping aigrettes. This was all, and the effect was perfect. A fine meshed veil, without dots, was adjusted with precision, and over this was tied one of heavy chiffon cloth, when wind or rain threatened disarrangement. The bare, almost crude, under brim was brought into the line of the coiffure by the deft arrangement of little curls, pinned here and there at the back. In wearing these artificial accessories great care should be taken to procure the finest and most carefully dressed quality, for the stiff corkscrew curl so often seen is no other than grotesque.

This very delightful chapeau and coiffure topped an early autumn costume of dull finished broadcloth. The skirt was long, lying three inches at least on the ground, this feature being a marked one in almost all elaborate suits. From point of gracefulness the charm of this train model is undeniable, in fact, even during the reign of the short skirt some women have clung to the sweeping garment, which has lent decided individuality to their gowning.

However, it is safe to predict that for walking and other practical purposes the trotteur skirt is with us for all time.

The little jacket of the suit in question was edged all about, and at collar and cuffs with inch-wide plaitings of peau de soie with a bit of soutache braiding on the edge of the cloth. Fine hand work on black silk batiste was shown at the neck and the sleeves. Beneath was a waist of black chantilly and chiffon, the little square yoke and the collar being entirely of the lace. Inch-wide bands of silk, patterned in soutache, outlined the yoke and formed straps on the elbow sleeves. The belt was also of the silk, very deep in the front and finished in the back with a large flat rosette formed of convolutions of corded silk. A diamond brooch in the form of an oblong buckle held the collar at the back, while a string of pearls hung at the front from which was suspended a tiny diamond-studded watch by which the contestants were timed as the cars dashed past. Altogether it was a most charming toilet. For extra protection on the motor trip from town was used a great full length loose coat of grey herringbone tweed lined throughout in chinchilla.

CARVED SPANISH CHAIR UPHOLSTERED IN ILLUMINATED CORDOVA LEATHER
From The Hayden Co.

GOOD COLOR COMBINATION

This was seen also on the same day and is worthy of note for winter costumes. A black suit, cut with a short much braided coat, had a vivid touch of color in a bright collar of orange saffron silk. The hat worn with it was a tiny

coquettish affair of mode color felt, showing matching tails and crown of marabout. The boa was of the same, while a mode color dotted veil was tied over the face and fitted trimly about the hat and coiffure. The two dull tones were delightfully set off by the brilliant touch at the throat.

WHITE LACE DRESS WITH NOVEL TRIMMING

Perhaps no other gown is more generally useful and adaptable for the filling of a gap than one of white lace. It comes into play equally well for the theatre and restaurant dinner, for the day at home and for house wear. But unless it is perfectly fashioned and given distinction by some original scheme of trimming it often lacks character. A newly imported frock of Chantilly is much out of the common and exquisite in design. Real Cluny in inch-wide bands is inserted all through the skirt and waist, lending great richness in combination with the lighter lace. But its crowning touch is the panel of brocade which extends the length of the front from yoke to hem. This is a superb piece in exquisite colorings, in which mignonette green is perhaps dominant. It is backed by a lining of cloth of silver, the panel being entirely detachable from the gown since it is held only by tacking stitches. The princess effect given by its unbroken line is particularly pleasing in a frock which from the back and sides appears as waist and skirt, slightly on the Empire order. Rings of silver, centred by silver tassels, are appliqued down the panel at intervals. Such a trimming as this gives an air of sumptuousness which cannot be surpassed.

ROSE PINK SUITS

In rough finished serges this color in several shades is smart for country wear, though rather too conspicuous for town use. Several attractive plain suits of it with three-quarter coat and plaited skirt have been seen at the various mountain resorts during early autumn. The severely simple styles are the best in this vivid color.

SLIPPERS AND SHOES WITH COLONIAL BUCKLES

Now that the summer is gone and the white shoe discarded until the Southern hegira, the black low shoe holds sway unless bad weather forces one into a boot. But countless women who drive always in the afternoon never put on a high shoe except for the morning constitutional, and appear during the bitterest weather in high-heeled slippers of kid and patent leather. These are almost invariably ornamented by a large square buckle, usually of steel, either cut or plain. This style of footwear is universally becoming and dainty for her who need not take the practical side of life into consideration.

NEW EVENING HEAD DRESSES

These are distinctly Empire in character, and so much is there in their makeup that they reach almost the proportion of a low bonnet. This promises great advantages for theatre wear, for one will thus be able to bedeck herself in most bewitching headgear, which is still not of sufficient bulk to necessitate removal.

IMPERIAL SMYRNA RUG
From W. & J. Sloane
[See text, page ii]

It is built on a bandeau of tulle or velvet ribbon as foundation, this encircling the knot of the coiffure almost entirely, omitting only the middle back. Well on the left is arranged a great cluster of flowers, intermingled with some sort of foliage, preferably heather or ferns. Its principal cachet is given by the loose band of ribbon which joins the two ends of the bandeau, and is so ample that it falls over the hair, gently confining the back tresses. Loops and bows hang also in graceful fashion from the midst of the flowers. Many of these fillets are encrusted with all manner of glittering and sparkling paillettes, and are gorgeous to behold, and at the same time infinitely chic in style. To wear such a headgear correctly is an art, and no pains should be spared to puff and coif the hair to perfection if one would attain the desired effect. But in itself the model is warranted to prove extremely becoming, as it is devoid of that very objectionable stiffness which characterizes so many hair ornaments, conforming as it does to the shape of the head and framing the face in fascinating fashion.

BURTWORTH WILTON RUG
From W. & J. Sloane
[See text, page ii]

THE SHAPE OF THE COLLAR SHOULD BE CAREFULLY STUDIED

Never ending attention to detail is perhaps one of the most important secrets of good grooming, for it is no unusual thing to see a woman gowned in most costly fashion, but who, owing to the neglect of some detail, lacks that air of smartness which makes or mars. And nothing is of greater consequence than the fit and shape of a collar. If it be bulky and loose it thickens the neck disastrously, and if it is too low it imparts a forlorn expression and tends to make the face appear drawn and thin. Notwithstanding, however, the power of the collar to add to or diminish the charm of a gown it is not infrequently that one observes these same faults. Certain women, understanding the full value of a well turned out neck, spare no time or trouble in the fitting of the bodice at this point. It will be found a vast improvement if the collar be slanted up slightly under the ear, just enough to break the hard straight line at the side of the neck, but of course not in an exaggerated point. Proper boning and fastenings should be procured. By all means have the collar high enough, especially at the back, as nothing is uglier than an expanse of neck between the collar and the hair. The fit should be perfect, not tight enough for discomfort but under no circumstances loose.

THE JUMPER IN WINTER MATERIALS

There need be no fear that the separate lingerie blouse will leave us, for we should indeed be desolate at having to fill its place after the endless services it has rendered us. But since a white waist and a dark skirt have even in the choicest of fabrics a somewhat disjointed air, there are appearing a number of models, built on the old suspender idea, which transform a skirt and waist into a frock of some circumstance. There is just a pretense of a bodice, merely a sleeveless over blouse of the skirt material, which passes in straps or bands over the shoulders, being in the lower portion so cut in deep V's, or a long square yoke, that it shows the shirt waist almost as much as if it did not exist. Thus is concocted a frock of decided style which may have a matching coat, making it three-piece, or be supplemented by a natty little fur jacket.

A RAINY

A RAINY DAY IN CAMP

GLIMPSES

HAVE YOU—

Any odd bit of silver that will accommodate a wee pot of ferns; if so, have it polished and filled with ferns, and deposit it upon your writing desk. Old-fashioned spoonholders will hold a glass in which hemp-seed can be grown on a sponge in the water; delicate tendrils soon show above the silver rim, and rejoicing the eye.

COLLECT—

Japanese prints and have them very simply framed for one of your guest rooms. Hung against a soft corn-yellow paper the effect is delightful.

PICKING UP—

Old dingy pieces of Sheffield ware and having them replated is a fad that has seized many, and consequent pilgrimages to outlying villages ensue; by trolley usually, for much can be spied by the wayside that is interesting to investigate, the joy of a veritable find, unbounded.

MARVELOUSLY—

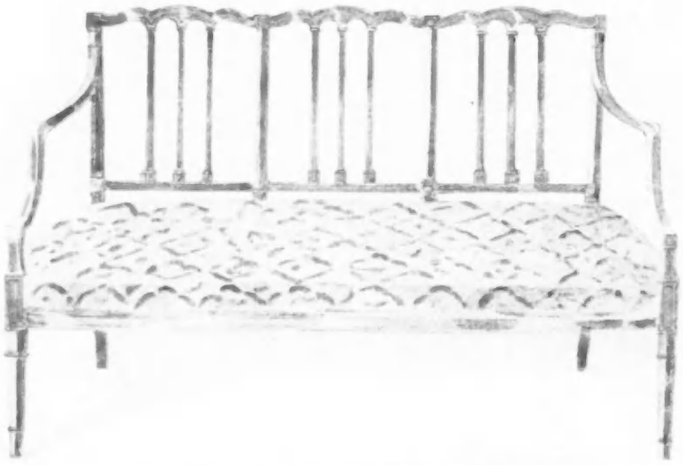
White by contrast is the neck encircled by a cut jet dog collar; the wearing of which is one of the latest smart touches to the dinner toilette.

STOOL OF SATIN WOOD
From Kate Collins

ARM CHAIR TO MATCH SETTEE
From Kate Collins

HAVE YOU—

Seen those very smart sets of muff and ruff in gamecock feathers; the tawny shades of copper-red and orange and the true coq bronze tints are seen in these to their best advantage, and the gloriously complexioned, dark-haired woman can revel in wearing them.



SETTEE OF INLAID SATINWOOD AND PURPLE LINES AND FLUTE, UPHOLSTERED IN DELICATE COLORED SILK
From Kate Collins

HOW VERY LOVELY—

Are the specimens of velvet flowers that almost smother some of the winter hats. They apparently grow in a hedge around crown, mixed in color and species, but the effect is delightful.

SHAKER CLOAKS—

Made, by really truly Shakers, are to delight the college and boarding-school girls, and for them make the most useful wraps. They are of materials calculated to stand the most harum-scarum wear, and this for these maidens is an item.

DAME RUMOR—

Has it that velvet panels of the plaid variety are to be introduced in the plain cloth costumes. This will make fashion revert to the early '70s when this style was prevalent.

A QUAINT—

Conceit is a flower caught near the tip of the Amazon plume, so popular for hat decoration this year. At the quill end a similar flower, usually a rose or a dahlia, is also placed, the feather sweeping back over the lower crown from either right or left side of front as preferred, and fully one-half its length dangling below back brim. The hat itself is in a broad brimmed, low crowned, derby shape, and of some pale tinted velvet.

HAVE YOU—

Seen one of the new iron-grey caracul coats, natural caracul, so called? One of these with large, handsome silver buttons, and velvet edges at cuffs and collar hand embroidered in silver is stunning if worn with a dark grey cloth or velvet skirt.

QUAINTLY EFFECTIVE—

Was a quasi-Empire gown of striped taffeta, in which two-inch wide bands of beryl blue, alternated with stripes the same width, made up of differently shaped patches in pastel Persian colors, with indistinct chine edges in black that softly outlined them, and also defined the stripe. It savored more of the princess than the Empire, so greatly was it modified, and from the square neck at back a graceful Watteau effect swung out. The frock just touched the ground, the sleeves fitted rather closely, a ruffle of rare old point appliqué finishing. A scarf of the same lace was caught by a buckle at Watteau top, knotted itself on either shoulder, and at front passed under small revers of black satin.

SHERATON DESK OF SATINWOOD INLAID
From Kate Collins

NOVEL DESIGNS IN WALL PAPERS

FROM MCHUGH

SEE TEXT, PAGE 11

FASHIONS IN FURNISHINGS

(Conducted by Esther Singleton, author of The Furniture of our Forefathers, French and English Furniture, etc.)

[NOTE.—The purpose of this department is to aid the modest collector in the purchase of antiques and good reproductions of good models; to offer suggestions for the furnishing and decoration of special rooms in the best taste of the day, as well as in the styles of the past; to give information regarding correct textiles for upholstery and wall-hangings; to answer questions pertaining to furniture and decoration; and to supply such notes and news as will appeal to manufacturer, dealer, purchaser, decorator and collector. Readers inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date. There will be no charge for the addresses of shops selling furnishings described on this page. Questions germane to this department will be answered promptly. See fees and rules under Answers to Correspondents.]

THE WINE-COOLER

THE wine-cooler is indispensable to a dining room furnished in the Colonial style. Our ancestors thought much of their cellars, and every gentleman's house was well stored with French and Spanish wines. Madeira and sherry always took the first place, but the inventories of the wealthy frequently mention Cape, Canary, Vidonia and Faval.

The place of the wine-cooler was beneath the sideboard, until the construction of this piece of furniture no longer gave it room. In the middle of the century the sideboard was a table, with more or less ornamental legs, and it sometimes contained drawers. In general form it resembled the ordinary kitchen table. Chippendale made no other sideboard than the sideboard table, and beneath it he always placed a wine-cooler. One ornate design of his represents a large shell supported by cherubs, and it was intended to be made of wood or marble. Shearer and Heppelwhite made cellaret sideboards by adding drawers at the sides of the table, and Sheraton and others followed this style, with additions of various kinds. In many cases one of the deep drawers was partitioned off for the reception of bottles. Heppelwhite did not, however, reject the old sideboard table, for his book contains designs for "sideboards without drawers"; and when this form was used, he accompanied it with the mahogany cellaret hooped with brass, the interior of which was divided into partitions, and lined with lead for the bottles. Adam, who used the form of the sideboard table, designed handsome wine-coolers to stand under it, and the sarcophagus wine-cooler of the Empire period stood below the simple sideboard when there was sufficient space. In cases where this useful piece of furniture had to stand out in the room, its place was, of course, near the sideboard.

Our illustrations show two types that, although fine examples, are not uncommon, but they are, of course, too large to be placed under any sideboard. No 1 dates from the middle of the eighteenth century. It is of mahogany, bound with wide brass bands, and is conveniently supplied with brass handles. The legs are slightly cabriole, with a handsome leaf carved on the spring or knee. The feet end in the claw-and-ball, the claw being noticeably an animal's rather than a bird's foot. No. 2 is fifty years later in style, dating from 1790. The form is hexagonal, and the body stands on three tapering legs. The sides are panelled and inlaid with borders and ornaments in satin wood, and the front panel has an oval containing a female figure in the style of Angelica Kauffman. Brass handles adorn the sides.

NO. 2 SATIN WOOD WINE COOLER

A GEORGIAN ROOM

A GEORGIAN ROOM

THERE is no surer guide for the student of old furniture and its arrangement than the interiors of any given period painted by contemporaneous artists. The Lady's Last Stake, by Hogarth, reproduced here, shows a typical room of the middle of the eighteenth century,—a room that was as characteristic of the well-to-do householder on this side of the Atlantic as in England.

The beautiful window of this room was a favorite model in the northern and southern colonies alike, and may be seen in many an old Colonial mansion standing to-day. The chimney-piece is very simple; but attention should be called to the ornate grate supported by winged figures. The clock is exceptionally fine, and shows the influence of the Regency style. The candle-sconces are, strange to say, screwed into the picture frame. The chairs, fire-screen, and card-table are in the hight of fashion. Many similar tables are to be seen in old houses to-day; and frequently find their way to public sale. The cabriole leg is of the Regency curve, and above each leg is a round space for the candlestick to stand upon. The chair on which the distressed lady is sitting is stuffed and upholstered; but the one overturned on the floor (Hogarth always liked to put an upset chair in his pictures), has a cane seat. The pet dog is lying on a cushion, adorned with fringe and tassels. The large pattern of the carpet shows how the floor was covered at this period.

MARQUETRY

MARQUETRY, or marquetrie, is derived from the French verb marqueter, to checker, and should be distinguished from parquetry, a kind of joining in geometrical patterns, generally used for flooring. In brief, marquetry is nothing more nor less than inlay, which was known to the ancient world six centuries before Christ.

Ivory, both from the hippopotamus and elephant, was used for inlaying, as were also glass and pastes, and when the art was revived in Europe about the end of the thirteenth century, in Venice, the treatment was ivory inserted into ebony, the brown walnut, and a wood resembling rosewood. This kind of work was called Tarsia or Intarsia, and Venice undoubtedly derived it from the east, for the crusaders brought home beautiful specimens in the form of small caskets, coffers, and chessboards, incrusted with ivory in delicate patterns. In the inventories of the fourteenth century, they are listed under the name œuvre de Damas, and the patterns are often verses from the Koran.

It was but a step for the cabinetmakers of the day to imitate these examples, as well as those of marble mosaic-work, but the progress of wood inlay was somewhat retarded by the inlay known as pietradura, which originated in Italy, and consisted of marbles, hard pebbles, agates, lapis lazuli, and other stones. In this work decorations of mother-of-pearl, tortoise-shell, brass, etc., were also used. The sixteenth century also saw the fashion, in Italy, of combining ivory and black ebony—sometimes white on a black ground, called scagliola; sometimes black on a white ground. Such a sombre combination necessitates a great deal of brilliant color to make it attractive to modern taste, although this kind of Italian inlaying is often most exquisite in design and workmanship.

Marquetry, however, reached its highest development during the seventeenth and eighteenth centuries, when the enterprising Dutch navigators brought home from the east great quantities of exotic woods, and the Spaniards introduced new woods from South and Central American forests and the West Indies, for the European cabinetmakers, especially those of Germany and the Netherlands, were not slow in taking advantage of these new colors and grains for their inlay work. Flowers in vases, birds and geometrical patterns, in light woods on dark and dark on light, were among the first popular designs, and later squares, lozenges and the herringbone pattern became favorite kinds of ornamentation. At this period, citron provided the delicate white fillets used for enclosing large spaces, or for hightening the effects of the frame of violet wood.

Marquetry then started on a somewhat mad career. Crescent, born in 1685, (perhaps the greatest furniture maker of his time), originated the mixture of rosewood, violet wood (or amaranth) and purplewood. Soon the natural tints were considered too restricted, and woods were artificially colored. Sometimes this was accomplished by means of chemical solutions, and sometimes by means of hot irons, or hot sand. Marquetry became more and more fanciful; first, bouquets of flowers appeared in natural colors, their leaves varied with every shade of green; then birds, musical instruments and emblems of all kinds, and then the rural implements suspended by brightly colored ribbons. After pastoral scenes, came quivers, torches, cooing doves, and other attributes of Cupid; also medallions enriched by wreaths; shepherdesses in satin robes reclining in sylvan scenes, coquettes in swings, etc. But unfortunately, the action of light upon the dyes and the natural drying of the wood caused these delicate pictures in inlay to fade.

NO. 1 MAHOGANY WINE COOLER

No article, however brief, on marquetry would be complete without mention of the names of the two most famous workers (Boule, although a worker in inlay, stands alone), Riesener and David Roentgen. Both of these

men were Germans, although their reputation was French. Riesener began to work under Louis XV, and was patronized by the royal family until it left Versailles. His favorite woods for inlaying were tulip, rosewood, holly, maple, laburnum, and purplewood. He was fond of inserting a panel of a single piece of wood, bearing in its centre a gay and graceful bouquet of blossoms, a wreath or a trophy, and ornamenting the frame with a diaper pattern in three or four quiet colors. Beautiful specimens of Riesener are in the Royal collection at Windsor and the Wallace collection in London.

Roentgen, often called David, was fortunate enough to obtain the influence of Marie Antoinette. He originated a kind of marquetry in which the shadows and shading were done by pieces of wood, and he used lighter and brighter woods than Riesener, such as pear, lime and other pale woods, which he tinted by burning, or by means of chemicals. Like Riesener, he also worked in plain mahogany and letterwood, and brightened his pieces with Gouthière's superb mounts. A fine cabinet by him, in the Wallace collection, bears on it the cock—an emblem popular during the Revolution.

Marquetry had a long life in England. John Evelyn mentioned it in 1697, when in describing Italian marbles "arranged in the shape of birds, flowers, landskips, grotesks and other compartments" he said "as our cabinetmakers do their variegated woods." Dutch William and Mary favored marquetry, and one of the characteristic ornaments in the furniture of their reign is a sort of sea-weed scroll in holly, or box-wood, inlaid on a pale walnut ground. Intersecting circles and ivory stars are also favorite designs, especially for the tops of tables and the doors of cabinets.

Chippendale never used inlaid woods, but marquetry was revived by the Adam brothers, and became of great importance in the works of Heppelwhite and Sheraton. The latter liked satinwood, "particularly of a fine straw color," tulipwood and zebrawood, "of the scarce brown and white streaked variety."

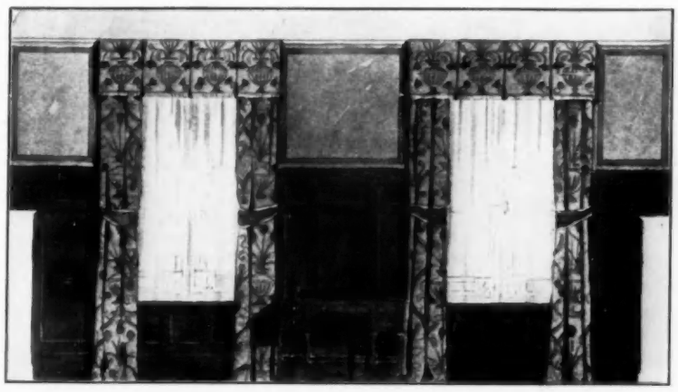
During his last period, Sheraton grew very fond of the new style of inlaying dark woods with brass, which was a favorite fashion of the nineteenth century. Some very delicate examples of marquetry work may be seen on the knife-boxes, tea-trays, tea-caddies, and spoon cases made by the expert cabinetmakers during the last quarter of the eighteenth century.

E. S.

LUXURY IN COLONIAL TIMES

One often hears of the simple life of Colonial Americans; but the more old inventories and diaries are consulted, the more luxurious we find the taste of our forefathers. This is true of the wealthy colonists, both in the northern and southern states. Although living in the backwoods, so to speak, the people of importance were most anxious to be in the latest fashion, not only wanting their clothes, but their houses as well to have the correct, up-to-date appearance. It is interesting to note that the gentlemen of that time assumed all the house decoration. For instance, it was General Washington, not his wife, who bought furniture and arranged it in the house. The greater number of letters and orders to London agents for fine furniture and silver were under the signatures of the lords of the manor and rich citizens, not of their wives. In 1761, Robert Carter, of Virginia, when furnishing his house in the city (Williamsburg), sent a number of orders to London, among which was one for three pairs of yellow silk and worsted damask festooned window-curtains, and yellow silk and worsted damask for the seats of eighteen chairs. He also sent for a mirror four feet by six and a half, "the glass to be in many pieces, agreeable to the present fashion"; for three marble hearth slabs, "to be wrought very thin and with good polish," and for "two glass globes for candles to light a staircase," and a Wilton carpet. For his first parlor, he ordered a paper of a crimson color; for the second a white ground with large green leaves; and for the third, a blue ground with large yellow flowers. We cannot be wrong in imagining that the yellow damask chair seats and curtains were required for this room; and that the scheme of yellow and blue was effective.

Among the rich Americans who took pleasure in the adornment of their homes, Poor Richard did not lag behind the collectors of the day, as the inventory of his household goods (which included a forte-piano), sold in Philadelphia after his death, clearly shows. Franklin was, probably, one of the first to have a forte-piano. We find these instruments imported into New York by Rivington in 1773. They cost from twenty-seven to thirty pounds.



Window hangings by Proctor & Co. The close curtains are of old ivory Tudor silk inset with Spanish filet lace. The valence and over curtains are of green Italian brocade with touches of mulberry. Loops of mulberry silk.

CHIPS

Old novels frequently give one a hint of contemporary furnishings, and Richardson is quite up-to-date in Sir Charles Grandison. Grandison Hall is described (1753) as very spacious. It was built in the form of an H; both fronts pretty much alike, and the hall, the two drawing rooms, the dining parlor, the study, and a room adjoining the study, called the music parlor, were the principal rooms. The dining room, the author tells us, was noble and well-proportioned; hung with crimson damask, and adorned with valuable pictures. The furniture was rich, but less ornamental than that of the lady's drawing room. The best bed-chamber was hung with fine tapestry; the bed of crimson velvet lined with white silk, and chairs and curtains of the same. The drawing room was hung with a light green velvet, handsomely ornamented; the chairs of the same, with gilt frames. This room evidently was furnished in the hight of the Chippendale style.

An appreciation of fine furniture has always been considered an evidence of good taste, but few who follow the fashion to-day carry pride of possession as far as the old and luxurious Romans. We read in Martial of a wealthy Roman gentleman who feigned illness and went to bed so that he might exhibit to his anxious friends who called to inquire for him the superb bed-coverings he had just received from Alexandria.

The following advertisement from a New York newspaper of 1753 not only shows a novel method of selling furniture, but, by its detailed description, establishes the date of a handsome type. It reads: "Dec. 31, 1753. To be shot for on Tuesday, the 22nd of January next, a good mahogany chest-of drawers, with eagle's claw feet, a shell on each knee and fluted corners, with good brass work and locks."

Library arranged by Proctor & Co. The walls are wainscoted in black oak and hung in silver burlap stenciled in blue. The windows are draped with gobelin blue velvet trimmed with silver galloon. Close curtains of thin white silk inset with gray filet lace. Fireplace of gray stone. Rug in neutral tones of gray and blue. The chairs are upholstered in gray and blue Italian damask. Fixtures in pewter. The lamp shade is in burnt-orange silk.

AUTUMN CURTAINS AND PORTIÈRES

Curtains need renewing oftener even than wall papers, and much thought is needed in buying wisely. If sash curtains last three years they may be considered to have done good service. The best kind of material to buy is that which will launder well and that is firmly woven, as it does not shrink as much as flimsy fabrics.

Every season new materials are shown, but the old standbys are always obtainable. Arrays of seductive draperies, white swiss, cream, green or yellow madras, come in most beautiful designs, and are especially useful as inner draperies, with sash curtains of cream; or they make excellent long curtains where only one set will be needed. Bobinet curtains come in cream, or coffee color, and cost from $3 to $30 a pair. Some have simple braid trimming, or applied designs of various kinds. Old-fashioned scrim seems to have come back to stay, and is a most delightful net to stencil. The very fine mesh, about 80 cents a yard, is apt to keep out the light, while a cheap quality at 20 cents lets in a flood of light. The cheap grades will not, however, last as long as the better quality. A medium price of 40 cents wears well, and does not darken the room.

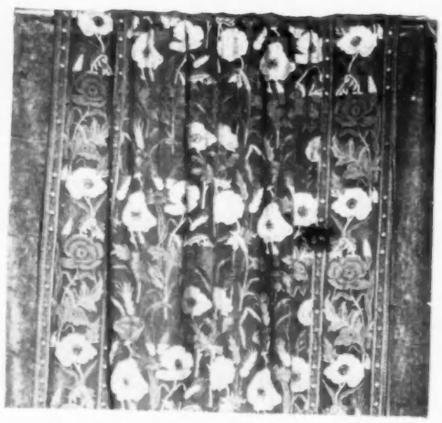
A beautiful Helena tapestry curtain in exquisite shades of pale blue, mauve, and green.

Among the white materials, dimity, net, nainsook, grenadine, point d'esprit, and cheese cloths are, any of them, suitable for sash curtains. There are quite a number of pretty nets in white and gray. Among these the colonial nets and fish nets, are the most attractive. In figured materials, cretonnes, chintz s, taffetas, English art muslins, Java prints, and Japanese cottons, India and Dutch prints make a varied stock to choose from. For a blue room the blue and white Japanese cottons are charming, as they do not fade and last for years. The India and Java prints also hold their color, being dyed with vegetable dyes (in which the Orientals excel), and are very pretty for bedroom curtains. For the country home, cretonnes and chintzes, in rich colorings, are always attractive with plain or striped paper. Where the walls are covered with figured paper, plain or colored linens, or even white linen sheets, or linen taffetas can be used, with a border of cretonne, or chintz at the front hem, and across the bottom.

Hard to find, but most attractive, are the cream and white Japanese curtains. They are trimmed with hand-made knotted fringe and have narrow stripes running down in red and blue. They are also made for bedspreads, and are three and one-half yards long, and only cost $5 for a bedspread or a pair of curtains.

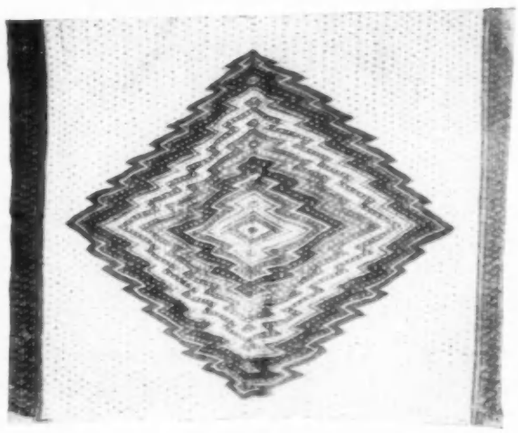
Raw silk comes in exquisite colorings; has the richness of a heavy curtain, without the stuffiness of a lined drapery.

Very effective curtains can be made by combining two materials. A plain denim or linen, or any of the inexpensive domestic materials, from 20 cents to 30 cents a yard, are suitable for long curtains in a bedroom. Instead of hemming the edges they are bound with a Vandyke edging matching the ground work.



One of the new madras curtains. The ground work is dark blue, while the flowers are a soft pink with dull green leaves

On such a curtain appliqué a strip cut out of cretonne, making a very effective trimming, especially when it harmonizes with the wall paper. The curtain in our illustration shows one stripe of the cretonne cut out, and appliquéd to a green background. This is basted neatly in place; a narrow white cord is sewn on by machine to hide the frayed edges.

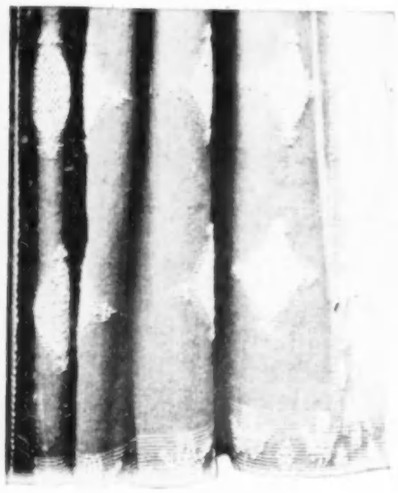


A portière from an Indian blanket. The slit in the centre of the ornament is intended for the head of the Indian. This garment is used as a protection from the rain

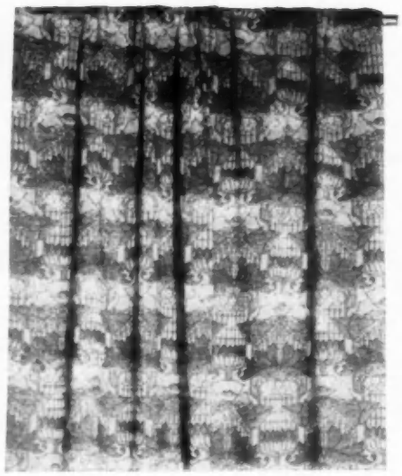
In making such a curtain do not forget to have green in the under shuttle and white in the upper, when sewing the cord on with the sewing machine, so that the curtain may be neat on the wrong side if not lined.

A portière gives an opportunity for a charming individual hanging. A good idea for a den or living room would be to make use of one of the beautiful Indian weavings. The design is woven in the centre, and the seam is opened for the head to come through so that the ornament is around the shoulders. The material is so finely woven that no downpour of rain can permeate its soft texture. The portière in our illustration has a background of tan, the little dots are brown. The border and centre are very rich in color, consisting of deep red, black, brown and yellow. This is woven only a yard wide, so necessitates the seam down the middle. As it might be difficult to get two exactly alike it is generally used as a single portière.

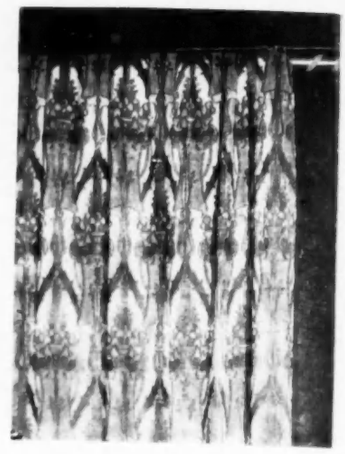
Another very effective portière is made of coarse green burlap. This is ornamented with a very simple design of coarse white china beads. The border is darned with a strand of heavy white cotton, and the beads are threaded when the border is darned, and forms part of the ornament. The same idea could be carried out on any color burlap, Arras cloth, or, in fact, any decorative material. It would, of course, be entirely out of keeping on velvet or velour, as a coarse texture is needed for this original portière.



A green burlap curtain ornamented by beads

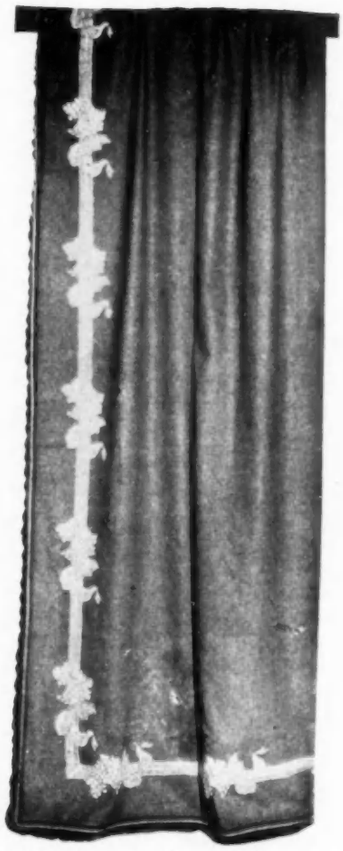


A pretty madras with a cream ground. Poppies in old rose with green leaves



Madras sold by the yard, in tones of old rose and green on a cream background

The beautiful Helena tapestries are not well enough known. They make very decorative portières, and are reversible, so need not of necessity be lined. The surface of the material has a crinkled effect, and the colors are mostly two-toned; greens, grays, and blues, are often blended, while the red and yellow shades rely upon the difference of texture for light and shade. A thinner quality is sold at $2 a yard, while a heavier weight is $3. Where an unlined curtain is desired this will be useful, and when a heavier interlined curtain is needed it makes a most beautiful and rich looking drapery. As they cannot be found in many shops, they require looking for. They are made in Scotland, and are all designed by the celebrated designer, Voisey.



A green denim curtain with appliqué of cretonne. The curtain is edged with Vandyke trimming

Some of the new designs in madras are very quaint and attractive, and they can be bought either by the yard, and made up at home, or into curtains woven all ready to go in place. Appliqué is so much the fashion at present that we not only find the heavy curtains with special designs trimmed with it, but sheer bobinets are also trimmed with appliqué braids.

The solution of many difficulties has been met in the increasing demand for casement windows in modern home building. Not only are they artistic, but they are easily embellished.

The casements should open inwards, so as to allow the use of fly screens, which if opening outwards are not easy to adjust. Another advantage is they are more easily washed when opening inward .

There are many kinds of casement windows, the recessed bay window, with a seat below, being one of the most attractive. sometimes the seat has a high wainscoat back, and the casements appear seven or eight feet above the floor level; at this height they let in the light, but are too high to see out of. This may be an advantage if there is only a neighbor's wall to look at. This kind of casement gives wall space in a small room, as a sideboard can be placed in the recess; it also gives an opportunity for using leaded glass.

There are several good ways of curtaining these windows, a sash curtain can be hung on a rod, made on purpose for casement windows. It is fastened securely at one side, and has a rough rubber disk at the other end, making it unnecessary to take down the curtains every time the window is washed. As shades cannot be used with these windows, it is desirable to have a pair of curtains wide enough to cover all the casements when drawn; these to be pulled back entirely in the daytime. One long rod supported in the middle is fastened on to the casing, and can be used in conjunction with sash curtains on each casement window, or the sash curtain can be dispensed with altogether. When this is done there should be a deep valance, as this takes away the glare from above, that is trying when no shades are there.

Solid colors in deep rich shades can sometimes be found among the Oriental fabrics, which hold their color in a way that no western made material seems capable of doing. Some of the muslins with flowers are also excellent for casement windows, only that good colors and designs must be selected, as there are many poor fabrics shown under this class of goods.

The deep bay windows with six or eight casement windows, surmounted by a tier of smaller windows above, are usually curtained with two sets of curtains.

EMPIRE CANDLESTICKS
From Jules Dardonville
See Text this page

BRONZE LAMP WITH FAVRILE SHADE
From the Tiffany Studios
See Text this page

EMPIRE LAMP IN GLASS, MARBLE AND GILT
From Jules Dardonville
See Text this page

GEORGIAN SILVER CANDELABRUM
BY ROBERT SHARPE
From Kate Collins
See Text this page

BRONZE LAMP WITH FAVRILE SHADE IN DAFFODIL DESIGN
From the Tiffany Studios
See Text this page

LOUIS XVI LAMP IN GILT
From Jules Dardonville
See Text this page

CANDLESTICKS AND LAMPS

ON the upper left is shown an exquisite pair of Empire gilt candlesticks tooled by hand in intricate design. These are arranged for electricity and are unsurpassed as desk or table ornaments. Below these on the left, is to be seen a massive genuine Georgian silver candelabrum, standing altogether two feet high. This is the work of the famous maker Robert Sharpe. The middle upper figure is a charming example of the art of the Tiffany studios, the lamp standard being of antique bronze in pierced design. The shade is delightfully imaginative in conception, holding on its edge great dragonflies with gauzy wings outspread. The insects hover over rippling water, which is reproduced in pale sea tones. Rising from this background are bubbles of cabuchon glass in deep red. The lower middle lamp has a base also of bronze, while the shade exploits a motif of daffodils in natural colorings, interspersed with opalescent white glass. The Empire lamp on the upper right, is a gem, with its deep egg-shaped bowl of exquisitely chiseled glass supplemented by gilt and marble. The shade is a marked novelty of the season, being fashioned of dull green corduroy, bound in gilt galloon. Prints are inset as round medallions, hanging from gold cord. This use of corduroy for lamp shades promises to be extremely successful. A Louis XVI. lamp of effective and simple pattern, is the subject of the lower right cut. The severely shaped shade is of parchment, oval prints being framed in a design hand-painted in green and gold. A fringe of gilt beads trims it at both the upper opening and the lower edge.

THE FURNISHING OF THE LIVING ROOM

THE furnishing and decorating of the general living room is undoubtedly the most serious problem that confronts the family with a moderate income. It is often impossible to carry out any one particular style in furnishing, as the tastes of the various members of the household differ so materially, but fortunately there is a growing love for simple furniture and furnishings, and if there is one room where simplicity should be employed it is in this—the family gathering place.

KNOCK DOWN CELLARETTE

First to be considered, are the walls and woodwork. These should be treated so in harmony as to form a decorative feature in themselves, as well as a restful background for the various objects to be placed in the room.

The exposure is a most important consideration in choosing the general color scheme. One can readily see that a room with many southern windows, and perhaps others on the east and west, must have the glare of light softened by wall coverings in subdued tones —greens or blues, or a mixture of color—and that a room with northern light or without sufficient light, requires warm hued wall coverings in yellow, buff, or tan.

The color of the woodwork is also an important feature. There are now many beautiful stains on the market, and when they are used in combination with suitable wall paper, the effect is so decorative that there is little necessity for hanging pictures.

I have in mind a certain living room that is treated in a somewhat formal manner, as the house has no reception room. The decorations are inexpensive, and no particular style is followed, but through the simplicity of treatment, the effect is excellent. The woodwork is ivory white. The walls have a low paneled wainscot about two feet high, and extending from this to the cornice line are panels covered with a striped paper in two tones of red and outlined with ivory white moldings. The ceiling is tinted an ivory, the same color as the woodwork, and the floor is covered with a large red rug of two tones. The furniture is largely of mahogany, and there are several comfortable upholstered chairs covered with crimson rep, while the draperies are of striped material, similar to the wall covering. The combination of color in this room is extremely brilliant, warm, and attractive. French windows open into a sun parlor, which is furnished with wicker, stained green, the seat cushions and back pads being covered with bright red denim.

Mission furniture adapts itself admirably to living room requirements, and although it was predicted when the style first began to be manufactured that it would prove to be merely a fad, it seems to be one that has come to stay.

"A place for everything, and everything in its place" applies perfectly to Mission furniture, and in order to decorate a room successfully in the Mission style the background, or in other words, the architectural details of the room, must be treated in the same style.

The standing woodwork should be plain and heavy; indeed, the high wainscot and beamed ceiling seem to be almost essential in a room of this type—and the fireplace facings should be of stone, brick, or some dull-finished rough tile.

The walls may be covered with a conventional paper or fabric characteristic of the style, or they may be finished in rough plaster and tinted a color to harmonize with the woodwork. When a plain wall treatment, such as suggested, is chosen, the draperies should be of some figured material, thus giving character and unity of color to the room. When figured wall coverings are selected, homespun flax, or any of the plain rough fabrics, should be used for the draperies.

It should be borne in mind when furnishing a room in the Mission style, that furniture of other periods must not be introduced. By so doing the desired effect will be lost.

KNOCK-DOWN FURNITURE

IN this day of interest in arts and crafts work, the opportunity of creating, or at least of helping to create, is one that should be welcome, and more especially so when the materials come ready to one's hand, with all the labor done, and absolutely no knowledge, talent, or experience, more than that required to handle a screw driver or drive a tack, is required.

KNOCK DOWN TABLE

KNOCK DOWN SETTEE

Such an opportunity is offered in what is known as knock-down furniture, which is nothing more nor less than furniture of the general Mission style, made in the piece, and sent in its knock-down state—with all its fittings, and instructions for putting together—to be set up by whosoever will.

The accompanying illustrations show some of the styles, all in solid oak, which may be stained as one prefers, the stains, and even the cushion covers, being supplied. The first is a Mission chair, the second a cellarette, the third a simple table, the fourth another design of chair, and the last a settee fifty-eight inches long.

KNOCK DOWN CHAIR

Every piece of wood is shaped and smoothed, requiring only to be put together, and stained a light or dark weathered color, or green or black. The cushions are in brown, green, or red.

The idea is certainly a most practical one, such furniture being especially well suited to halls, camps, and piazzas of country houses, and the cost is said to be a substantial saving over the prices of finished pieces of similar design and quality.

PREPARATIONS FOR THE PROPER CARE OF FLOORS, WOODWORK AND FURNITURE

THE general ignorance in this department of housekeeping is no less than deplorable, and notwithstanding the fact that nothing is more hopelessly shabby than ill-kept wood surfaces, it is but one woman out of ten who understands even the rudiments of their care. No wonder that servants fail to keep things up to the standard if the right materials are lacking, not to speak of a common sense, practical knowledge of the subject. The scientific technical phases of the question have been studied for years by the manufacturers of certain finishes, resulting in products which are of the most superior and exceptional quality. These preparations, used according to the instructions, will make it not only possible, but very easy to keep woodwork, floors and furniture alike in ship-shape order, whether in the establishment of pretension or the simplest of homes. There is much information to be gained by a reading of the book of instructions on floor treatment, limitations of space in these columns allowing only for the briefest mention of the preparations. The polishing wax, which cleans, finishes, and polishes in one operation, may be had in a small box for 10 cents, while large cans, weighing four and five pounds, cost 50 cents the pound. Polishing mits are the proper equipment for the handling of this, and may be had for 35 cents.

KNOCK DOWN MISSION CHAIR

Unequalled is the powdered wax for dancing floors, absolutely free from dust, easily sprinkled from a perforated can, and insuring a perfect surface. The price of three sized cans, small, medium and large, is 20 cents, 30 cents, and 50 cents respectively.

An admirable finish is that designed for floors and surfaces requiring constant scrubbing. It is applied by the maid or man with a cloth or varnish brush, and is partly absorbed, for its own protection, by the wood, which is subjected to the severe treatment of strong soaps, alkalies and water. It prevents grease and dirt from being ground into the wood. This is a boon, indeed, for the dressing of bathroom, kitchen or school room floors, as well as for offices and shops. The price is 60 cents a quart, $2.00 a gallon.

Besides the above mentioned commodities there are many others which are invaluable for the beautifying and renovating of wood surfaces, the wood dyes, the fillers, and the liquid for high gloss, for example, each having a distinct use, rendering it possible to make over and bring out new beauties of tone and color in old furniture, as well as to properly finish and touch up the new. One of the most interesting of all is the paste which thoroughly removes an old finish, and makes ready for the application of a new. The booklet, which is an education in itself in wood finishing, is full of interest and information. It is to be had for 25 cents and is invaluable.

FURNISHING A KITCHEN

A list of the articles necessary for equipping a kitchen completely will be found useful in furnishing a new home, for even an experienced housewife is apt to forget many articles which are in daily use, while the bride may not even know of the existence of utensils which have been in constant use in her mother's home since the day she was born.

This list does not mention kinds of ware, since this is a matter which must be governed entirely by the amount to be spent in kitchen furnishings. Aluminum is the most desirable ware of all, although it is the most expensive in the beginning; it is light in weight, easily handled, and quite as easily kept immaculately clean; it wears forever, and food cooked or kept in it is wholesome; copper furnishes a kitchen beautifully, but few are the servants who understand how to keep it clean, and these very rarely care to take the time and trouble; so unless one has a retinue of servants, and a cook's helper, whose duty it is to keep the copper utensils in perfect order, it is better to select the first grade of enamel ware. Because so much cheap enamel ware has been thrown onto the market in the form of seconds and in cheaply made ware, many persons have the mistaken idea that enamel is inexpensive, but it is not, although it costs less than aluminum or copper. The dainty pale blue or pale green ware lined with white seems most desirable in enamel ware, but there is a dark blue lined with white which is pretty, and then there is the commoner homespun gray, which is easily kept clean in appearance.

Do not allow the maid to use gritty scouring soaps on the enamel, for this weakens it and causes it to crack and break, when it must be discarded at once, for, when the iron once shows through, it is unwholesome, if nothing worse; for cleaning, use the same powdery cleaner used for the bathtub, and this will keep the white enamel immaculate without injury.

There are shops which openly advertise that no seconds in enamel ware, only first grade utensils, are sold there; this is the sort of place to select in furnishing a kitchen, for it is even more important that the kitchen be properly furnished than that any room in the house, not even excepting the bedrooms, should be, for here all the food taken to nourish the body is prepared, and to secure good results there must be first class utensils. Do not make the mistake of furnishing the rest of the house completely and leaving the kitchen until the last, for some articles will be forgotten.

As to the number of different articles or duplicates of any article to be bought, this must depend entirely on the size of the family and the mode of living. Also, it depends much on the class of home one has; in the modern apartment kitchen there is hardly ever any room for a table except the one built in, and the swinging tables, and in many of the finest apartments there is room for no table except the top of the set tubs, which should be fitted with a piece of zinc, or covered with a white marble enamel cloth, which must be removed when the tubs are in use. With a gas range there is a roasting pan and meat rack, and, in some cases a broiler, so that these articles are superfluous. In other homes a few articles may have to be added to this list, but it is fairly complete.

FOR THE LAUNDRY

If there are no set tubs, as in a summer cottage, two or three tubs of fibre will be necessary. One fibre water pail; one folding bench and adjustable wringer; one clothes rack, or clothes bars; one copper wash boiler; one wicker hamper; two sets of flatirons—six at least of various shapes and sizes. One iron rest; one ironing table, with additions in the way of a skirt board, a sleeve board and a small square, thickly padded board for embroidered centerpieces and like articles; one washboard, or rub board, large size; one small washboard, for doing napkins, fine handkerchiefs, etc., separately in a washbowl; lines for the drying yard, or one of the arrangements that fasten to the sides of the wall near a kitchen window if one lives in an apartment; this keeps the clothes out of sight from the other rooms, unless one has a drying space on the roof. Several dozen clothes pins, which should be thrown away and renewed frequently as they soon soil; one boiler stick, for moving the clothes about in the boiler; one washing machine, if one cares for such an article; one covered wicker hamper for soiled linen; several stout denim or ticking bags or covers to put over these articles when they are put away to keep them clean and in good condition; set of asbestos iron holders

FOR THE KITCHEN PROPER

One large table with drawers, or one kitchen cabinet with a series of drawers and bins; one small table, which may be a folding or sewing table and boards. This table room may be supplemented by hinged shelves fastened to the wall and folded down when not in use; two chairs; one rocker, either large or small as the cook may prefer; one large ice-box or refrigerator; one smaller refrigerator, although this is nearly always built in the pantry; one folding stepladder of small size for kitchen use; this may be of the sort which folds into a chair form, if room is scarce; one high stool; one low bench for holding a pail, the vegetable pans etc., when in use, and which may be pushed under the table out of the way at other times.

BOARDS

One large molding board, having three sides covered with cleats to form a kind of box, the side next the worker left bare.

One board for cutting meat.

One round bread board.

One zinc-covered board for preparing and cleaning fish. These should all be fitted with screw eyes and hung away when not in use.

One marble slab for puff paste, although this is generally built into the house.

The boards and the top of the tables should be of white, hard wood, which may be kept white by scrubbing, although a zinc covered table is excellent.

Broilers for meats, fish , toast, etc.

Frying kettles (Scotch bowls) for frying sweet foods and for croquettes, fish, etc.

BOXES AND JARS

A series of japanned tin boxes of various sizes for use in keeping such supplies as sugar, tea, coffee, etc.; one set small tins for spices; one japanned tin cake closet, preferably white, or at least white inside, if not procurable, it may be enameled to order; one japanned bread chest, marked Bread; one small-sized ename, foot bath—for use in preparing and scrubbing vegetables; a set of white crockery jars for holding cereals and other supplies—currants, raisins, etc., the name of contents in blue; several quart glass preserve jars for holding

(Continued on page viii)

Universally recognized as the Standard of Excellence.

60c and 70c per lb. At all grocers.

Swedish Gymnasium { Ladies / Children

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BEECHAM'S
Vere de Vere Cream

Builds up the RELAXED TISSUES and MUSCLES of the FACE and NECK. Nourishes the pores and removes BLACKHEADS, BLEMISHES and BLOTCHES. Price, 65c. Explicit directions accompany each jar. For sale at all first-class Dry Goods Store, or address
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FOUNDED 1840

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are the result of using
CALDER'S
25¢ 25¢
NAIL-POLISH TABLET
which quickly, easily, gives the nails a brilliant lasting lustre. At shops. Sample mailed, 10 cts.
PREPARED BY
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LUNCHEON AND TEA BASKETS
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in the market. In design the handsomest—in quality the best.

And what's more, you can be absolutely sure that every thread of it is pure Irish Linen, our trade mark to be found on every handkerchief guarantees that.

Booklet No. 4 will interest every woman who likes fine linen handkerchiefs. Write for it.

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VOGUE PATTERN DEPARTMENT

VOGUE'S COUPON PATTERN

NUMBER 401 PUBLISHED 25 OCT., 1906

VOgue publishes one coupon pattern a week. The Vogue Weekly Coupon Patterns are sold at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue.

NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

OTHER PATTERNS

ILLUSTRATED IN THIS DEPARTMENT

FLAT PATTERNS: Waists, Skirts or Jackets, 50 cents each.

PINNED PATTERNS: Waists, Skirts or Jackets, $1 each.

Waists and Jackets are cut in 34, 36, 38, 40 bust measures. Skirts in 22, 24, 26, 28 belt measures.

CUT TO ORDER PATTERNS

Note: We cut patterns to order of any fashion published in Vogue at the following prices.

SKIRTS
In belt measures from 20 to 32 inches
without foundation $2.50
with foundation 3.00

BODICES AND SHORT JACKETS.—
In bust measures from 32 to 46
without sleeve 1.50
with sleeve 2.00

PRINCESS GOWNS.—
In bust measures from 32 to 46
with sleeve 4.00

HALF LENGTH AND LONG COATS.—
In bust measures from 32 to 46 . 3.00

CHILDREN'S CLOTHES (up to 15 years)
Full suit cut by age sizes 2.50
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THE BEST PATTERNS

A Perfect pattern should be correct in every particular. Vogue patterns are right from their very inception, as they are cut always from the very smartest, most distinctive and most advanced designs.

***

A gown cut by a Vogue pattern has the first essential to fashionable effect—the right placing of the lines. Unless a gown be cut on smart lines it cannot impart good style to the wearer. Trimmings cannot conceal bad cut.

***

The fine points by which hand-made frocks are distinguishable from machine-made differentiate Vogue patterns from all others. All Vogue patterns are hand-made. Each separate piece is cut, stamped and folded by hand.

***

The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped—collar, front, back, etc. There are no puzzling perforations. When cutting, one need not continually reverse the pieces to consult directions, all seams, tucks and trimming being traced, which is possible only with all-hand made patterns. Every Vogue pattern can be easily followed, but the Vogue Weekly Coupon Pattern is intended specially for the novice in gown making—for her who would be her own dressmaker. These coupon patterns are published with a diagram showing exactly how each part is placed on the material, and with full instructions for making and trimming.

***

Flat patterns are those that have the various parts of the design stamped, traced and folded ready for cutting.

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting or a flat duplicate may be ordered.

WORKING DIRECTIONS FOR NO. 401

THe current pattern is for one of the new princess combination lingerie, a corset cover and petticoat in one. It is composed of fine Persian lawn, or sheer muslin, trimmed with fine lace motifs, which are inserted as illustrated; a profusion of insertion and edging is also used. The pattern is fitted to the figure by means of narrow tucks, that cease at any preferred depth below the waist, the fulness hanging in graceful folds below. The flounce is set on to the skirt, and the latter has a lace foot along the lower edge, which helps to set the flounce edge well out at the bottom.

The insertion and motifs are more effective if set into the material, but where the texture employed is fine and thin enough to make this undesirable, they may be set on as trimming bands instead.

The fastenings are down the middle of the back, by means of buttons and buttonholes. From the lowest point of the placquet the skirt is arranged in inverted plaits, giving an extra amount of fulness to the lower part of the skirt. The neck and armhole edges are finished by a narrow lace beading and edging, ribbon being run through the former as illustrated.

The necessary quantity of forty inch wide material is eight yards. Fifteen yards of lace edging for the foot edge of flounce. Twelve for the frill underneath that. Ten motifs for the skirt, four for the bodice. Three yards of narrow edging. Thirteen yards of insertion. Two to two and a half of beading.

The pattern consists of half the middle front one side front, half the middle back, one side back, and half the flounce.

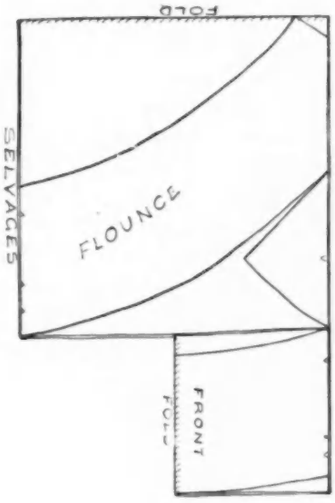
The diagram shows the pattern arranged on forty inch wide material, the larger part, with it folded down the half width, and the flounce is cut with the middle front to the half width fold, to as far as the material will allow; the remainder from the full width joined as illustrated by the selvages.

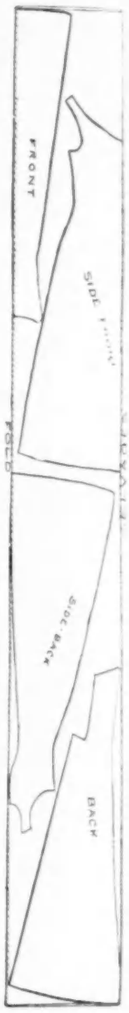
After the tucks are made it should not fit plainly, but the edges of the tucks must be overlapped to fit nicely to the waist, and secured invisibly.

To anyone possessing a handsome wide lace flounce, this model provides an excellent opportunity of using it. The garment is quite complete, so far as its shape and size, without the insertions, which are placed over the seams, the material being cut away, or not, as desired; therefore any width or kind of trimming may be employed.

and labor. Buy a fine handkerchief edged with lace, and embroidered or not, as preferred, cut this in half and you will have the material for two jabots.

Lay them in fine plaits and baste; bind the top edge neatly with a bit of linen, and press the plaits in place with a warm iron.





VOGUE'S COUPON PATTERN NO. 401.—PRINCESS PETTICOAT

For description, see this page. Cut paper pattern No. 401 sent. on receipt of coupon with remittance of fifty cents

The next pattern will be No. 402. Seven-Gored Box-Plaited Skirt

WHISPERS

THe fashions of this year are especially well adapted for remodelled gowns. If you have a last season's cloth gown to make over and have not sufficient cloth, get velvet in the same color and copy the bodice shown on the sixth figure on middle page of Vogue, 18 October, making the collar and yoke of fine embroidery. The upper part of the bodice of applications of braid on velvet. The sleeves of velvet straps and cloth. The lower part of the bodice of the material. The skirt may be a plain full model with alternate deep bands of velvet and cloth. Another good model for combining two materials is illustrated on the middle figure on page 523, Vogue, 18 October.

The newest cravats or jabots to wear with the embroidered linen collars which are so smart when worn with tailored shirts are made of fine handkerchief linens knife plaited and edged with lace. The fashionable shops ask very high prices for these dainty little novelties, but they can be made at a very small cost of time

VOGUE PATTERN COUPON

To VOGUE, 11 EAST 24TH STREET
NEW YORK

ENclosed please find fifty cents, for which send by mail to my address below:

Vogue Pattern No. .....

These patterns are made in medium size only.

Name. .....

Address .....

.....

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This coupon must be filled in and mailed to Vogue, when remittance is made for pattern.

Vogue is $4.00 a year by subscription which includes all the regular issues and special 25 cent numbers.

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YOUNG GIRLS' TAILOR SKIRT AND JACKET
Flat patterns of skirt or jacket, 50 cents. Pinned patterns, $1.00 each.
Sizes, 34 and 36 bust.

DIRECTOIRE RECEPTION GOWN
Flat patterns of skirt or bodice, 50 cents. Pinned patterns, $1.00 each.
Sizes, 34 to 40 bust.

DESCRIPTIONS OF PATTERNS

No. 1100. School suit, with Scotch plaid serge skirt; the jacket of dark green serge, with velvet collar and cuffs; copper buttons trim. The skirt has bias seam at front and back, the front with inverted plaits stitched down to yoke depth; at either side are three box-plaits similarly stitched, and the back is in two box-plaits, with double edge towards side. Above hem is a deep tuck. The coat fronts have two attached borders, the edges of each part finished in tuck effect, and the ends at sides rounded up, the coat side slashed to form a little basque that ends in flap over the tucks at panel back. The sleeves have small velvet cuffs, two curved border bands above, the sleeve correspondingly sloped. To make this in sixteen-year-old size, 3¾ yards of 52 inch wide serge are required for skirt. For coat, 2 yards of plain serge, 52 inches wide; ¼ yard of bias velvet; 1 dozen velvet-covered buttons.

No. 1116. Reception gown in Directoire effect, with tunic of white chiffon embroidered in pale yellow, gold and oxidized silver; the underskirt of lemon-yellow chiffon, tucked above the border band of lemon-yellow duchesse satin, and trimmed with bands of steel-gray velvet ribbon. The jacket is of the satin, with vest and sleeve puffs of point appliqué lace, a velvet fold edging neck, and the tucked, transparent yoke of white chiffon; gold buttons trim. The tunic and underskirt are both circular, the fulness falling in box-plait effect at back and front, the skirt attached to a deep bodice which forms the coat lining to the short waistline. The coat has a rippled peplum at sides, the back laid in two box-plaits at waistline, showing a panel of lace between, strapped with velvet. The fronts are slashed in ends that cross the vest fronts, and at lower part extend to peplum depth. The sleeves are slashed, the lace undersleeve gathered into a lace cuff. To make this in medium size, 6 yards of 22 inch wide satin are required; 4 yards of white chiffon, 45 inches wide; 5 yards of yellow chiffon, 14 yards of velvet ribbon; 18 buttons; 1½ yards of point appliqué banding; ¾ yard of lace for puffs.

PINNED MODELS

CUT TO ORDER PATTERNS

IN consequence of the increased demand for Special Patterns of Vogue Fashions, we have enlarged our pattern department and equipped it for the expeditious handling of special orders.

VOGUE has a corps of competent designers and cutters, and has facilities for the prompt execution of mail orders. Vogue patterns are perfect in fit, exclusive in design, and distinctive in style

TAILOR MADE PATTERNS. Vogue is making a specialty of man tailored patterns of any design selected, from which any dressmaker or amateur seamstress can develop a correctly tailored gown. These patterns are made in heavy, colored papers, with each plait, strap, button and stitching carefully marked in pencil or chalk. Cut to measurements, these tailored patterns are $2.00 for skirt or jacket. $3.00 for long coat.

If you do not know how to take proper measurements, send to us for blank showing diagram.
For price list of other cut-to-order patterns, see page vi.

VOGUE 11, 13, 15 EAST TWENTY--FOURTH STREET NEW YORK CITY

Just dip the point of a hat pin in

Djer-Kiss
(Dear Kiss)

and wipe it off on whatever you wish to perfume.

One drop is often too much.

Djer-Kiss is a masterpiece by **Kerkoff,** strong enough to be all pervading—so delicate as to give just the suggestion of subtle fragrance.

More lasting than the blossoms that made it.

For sale everywhere.

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MONOGRAM JELLY
Removes Wrinkles
A GREASELESS vegetable JELLY, not a massage cream. No GLUE, no GREASE, does not make hair grow on the face. A jar of MONOGRAM JELLY will convince you that this wonderful JELLY will not fail to remove deep wrinkles. A SET OF MONOGRAM JELLY PLASTERS FREE WITH EVERY JAR. Two sizes, 50c. and $1.00. Representatives wanted everywhere. Send stamp for booklet of toilet preparations. Mention if you wish agency. For sale at Marshall Field & Co., Chicago, and A. Saks & Co., N.Y. Address all mail orders to
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ALL HAIR ON FACE AND ARMS
permanently removed; no electricity, poison, pain; 36 years' experience. Protected by law. Beware of imitations. See Mme. Julian before you try anything. Trial treatment at office.
MME. JULIAN 123 5th Ave., (20th Street) New York.

WHEN YOU ASK FOR THE IMPROVED
BOSTON GARTER
REFUSE ALL SUBSTITUTES AND INSIST ON HAVING THE GENUINE
The Name is stamped on every loop—
The Velvet Grip CUSHION BUTTON CLASP
LIES FLAT TO THE LEG—NEVER SLIPS, TEARS NOR UNFASTENS
Sample pair, Silk 50c., Cotton 25c. Mailed on receipt of price.
GEO. FROST CO., Makers Boston, Mass., U.S.A.
ALWAYS EASY

FURNISHING A KITCHEN

(Continued from page v)

other supplies; one large crockery jar for holding cookies, and another for holding a different sort, or for doughnuts, crullers, etc. These articles keep better in crocks than in tin; wide-mouthed glass jars with glass tops for storing butter and lard. Glass is the only thing possible for this purpose; salt, pepper, sugar and flour dredges of crockery or glass, with perforated top and a separate cover; these are filled through a hole in the bottom, and the perforations are of different sizes; if of crockery, the name in blue on the outside. A large wooden box with hinged cover for salt hangs on the wall near the range.

SPOONS AND FORKS

Wooden salt spoon; wooden fork and spoon for mixing salad; large wooden spoon; large iron and enamel spoons for mixing; tablespoons, teaspoons, knives, forks, etc., and cups and saucers, plates, bowls, and various sizes of earthenware or enamel dishes, the latter are indistructable; set of brown dishes and covers for cooking various foods—beans, stews, ragouts, baked fruits, puddings, etc., en casserole. Frying baskets; two tin sheets the size of the oven for baking cookies, etc.; patty pans, for cup cakes (in a sheet); iron gem pans; muffin rings; waffle irons; molds of various shapes, sizes, and patterns, for puddings, jellies, ices, mousse, etc.; large double boiler for cereals; small double boiler; glass measuring cups, one triple measuring spoon (three sizes joined); one large size enamel coffee pot, unless one uses a French coffee maker, and even then the latter will be convenient for maid's use; one brown earthen teapot; one enamel pot for boiling chocolate; one large glass pitcher for making lemonade; one glass lemon squeezer; one large grater for lemon, chocolate, etc.; one large grater for grating cheese, vegetables, etc.; vegetable cutters, for cutting in different patterns for soup; one potato parer, and a machine for cutting the potatoes into shoestrings, into potato chips, for cubing them, etc.; one potato masher; one vegetable strainer; one potato ricer; one mincing knife, one chopping bowl; one chopping machine; one coffee mill; one pair of scales; one nutmeg grater; one small strainer for coffee, and one for tea; one gravy strainer; one long handled skimmer; one long handled soup ladle; one long handled fork; one large stout fork; knives for cutting and trimming meat; for slicing bread and cake; various mixing spoons of all sizes; egg beaters of two sizes; large and small; one cream whip; one pair of scissors for trimming fish, and many other culinary uses, a second pair of scissors so the first will be used for no other purposes than preparing food; one Boston baked bean pot; one bread and cake mixer; one ice cream freezer; several sizes of porcelain coffee biggins; one ice pick; cooky and biscuit cutters; glass tumblers; small white bowls for cup custards; quart measuring cups, divided into pints, gills, etc.; one glass rolling pin—these come apart and ice may be put inside for making puff paste, etc.; one flour sieve; one large sieve with wooden sides; one small sieve; etc.

Brooms of different sizes, from the largest down to whisk brooms; a set, consisting of one long handle which may be adjusted to a brush for cleaning windows, a string or twine mop, a pan for oiled floors, and a soft brush for cleaning ceilings, moulding, woodwork, etc.; water dippers large and small; two enamel dishpans; dish and glass drainers; soap rack, soap shaker, wire dish cloth, kettle scraper, set of hemmed linen crash dishcloths (insist on having these visit the laundry every week; planty of linen dish and glass towels; stove brushes; scrub brushes, a soft silver brush, etc.; skewers and paint brushes (for cleaning); iron and wooden meat and fish skewers; larding needles of various sizes; dustpans, and soft dust brushes, rug beaters, etc.; a good clock with large face, which hangs on the wall, and an alarm clock; colanders; a steam cooker; steamers, large and small for use over kettles; saucepans and kettles of all sizes; frying pans of three sizes, of nickel if not aluminum, one short handled, and one omelet pan; soapstone griddle; pails for various kinds of cleaning; pitchers, enamel pails of pint, quart, and two quart sizes; platters and plates; pans of all sorts, for cakes, pies, bread, biscuits, rolls, etc. These should be of all shapes and sizes; one coal hod, wood boxes, for kindling, etc; baskets for fruit, vegetables, etc., and for carrying things about; boxes for vegetables, etc., or small built in bins; roasting pans, broilers, preserving kettles, of porcelain (white;) hand basins; milk pans; tin cracker box; small articles like a chopping board for cutting cold slaw, or shredding cabbage, utensils to remove eyes from pineapples after paring, the hulls from berries, seeds from rasins, instruments for slitting green corn, to remove the pulp for soup, etc.; puree strainer; mincing knife; match safe (of metal); jugs and bottles for various liquids; galvanized garbage bucket; one order slate and pencil, for preparing grocer's list; one gridle cake turner; one candle stick and candle (for plumbers, use); asbestos sheets for various uses; bread toasters—these come in the shape of a cone which will toast four slices at a time, and perfectly; coarse brushes for use about the sink, and for scrubbing vegetables; one pliable palette or painter's knife; can opener, corkscrew, etc.; There are of course many articles which may be added to the forgoing list, but a kitchen furnished in this manner will be quite complete, and other articles, intended for out of the ordinary usage may be added from time to time. The writer has purposely avoided the mention of a teakettle, because, although few realize it, a teakettle may become a very filthy and unhealthful utensil after it is used a short time; it is never dry inside, and therefore rusts easily; deposits gather, and no servant ever seems to think the inside of a teakettle needs cleaning; an aluminum teakettle is the only kind possible, and for most houses a white lined porcelain saucepan will be found best for heating water for any purpose, and by far the cleaner way to do it.

PRACTICAL HOUSEHOLD NECESSITY

NOt a day passes that there is not need of materials for wrapping parcels of one class or another intended for transit, or in which to pack things away for the winter months. To provide the proper sized paper, twine of the right thickness or length, and labels for marking, are only a few of the offices performed by a complete outfit, which includes also sealing wax, library paste, a marking crayon, blue tissue paper for bleaching, anti-tarnish silver tissue, quantities of white tissue, and trunk tags galore.

The packing and wrapping paper is supplied in sizes and varieties to suit every possible requirement. The annoyance and loss of time so often caused by the lack of these very necessaries, may be done away with for good and all by the expenditure of $2.00, the price of the equipment. The box in which it comes is easily handled, of a size convenient for slipping into any odd corner. Everything is so placed that it may be taken out without disarranging the other contents.

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The pan is built of steel, tin-coated, which does not darken the batter and prevents rusting. Not the least of its advantages is the simple construction of its parts, which may be readily separated for cleaning. It is admirable too for the mixing of salad dressings and sauces in quantities. Small quantities do not, however, mix well in the pan, which has a capacity of one gallon.

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THE SEASON'S LATEST MODES

FOR DESCRIPTIONS OF FASHIONS SEE PAGE II

SEEN ON THE STAGE

DORIS KEANE

Doris Keane has created a distinctly favorable impression this season in New York, with her interpretation of the part of Rachel Neve, in The Hypocrites, at the Hudson Theatre. Last season she played a prominent role in De Lancey, with John Drew, and she has also appeared in The Other Girl, and other Frohman productions.

GOSSIP

Among the revivals heartily welcomed back to New York was Mr. Hopkinson, with Dallas Welford in the title rôle, which had a short season at the Hackett Theatre. The play and the star are sure of an enthusiastic reception wherever they appear.

An interesting theatrical event is promised in a new play by David Belasco and Richard Walton Tully. The Rose of the Rancho, as it is called, treats of the American invasion of Spanish California, about a half century ago. The play was first brought out last season and given in the west, under the title of Juanita. Later, it was submitted to Mr. Belasco, who undertook to have it re-written. In its revised form it will have its première at the Majestic Theatre, Boston, early in November, after which the play will be brought to the Belasco Theatre in New York, to succeed Blanche Bates in The Girl of the Golden West. The Rose of the Rancho will be presented by a capable company, among whom is Charles Richman, but there will be no star.

Irene Bentley was especially engaged by Thomas W. Ryley to play the part of the Princess in The Belle of Mayfair, in the comedy now being played at the Vaudeville Theatre, London, and which is shortly to be produced here.

Forbes Robertson and Gertrude Elliott, and the London company which is to support them, are rehearsing George Bernard Shaw's Cæsar and Cleopatra, at the New Amsterdam Theatre, the season of which begins 29 October.

The Stolen Story, by Jesse Lynch Williams, which had a short season at the Garden Theatre, is to begin an extensive tour in the West in November.

Maude Adams opened her season at the Lyceum, in Rochester, N. Y., in the second week in October, with a revival of Peter Pan. It is reported that not alone on that occasion, but at all her subsequent appearances, she has faced the largest houses ever assembled in this theatre.

The first subscription playhouse to be opened in this country, The New Theatre, of Chicago, for the success of which the citizens of the first city of the west have subscribed $40,000, has introduced a new feature by providing tea rooms, where tea is drunk between the acts. One-third of the seats have been taken for the season, the remainder being offered to the public. The enterprise has started out most successfully.

Yvette Guilbert and Albert Chevalier began their tour of the continent at Montreal. In forty days they will appear in forty leading cities, and travel 23,000 miles by rail.

Nat C. Goodwin, who is playing a five weeks' engagement in The Genius, at the Bijou, is now giving Thursday matinee performances of When We Were Twenty-one.

Christie McDonald has been engaged to play the leading rôle in The Belle of Mayfair, the one Edna May until recently had, in the London production of this musical comedy.

The Daughters of Men, the new play by Charles Klein, which was originally to have been produced at the Hudson Theatre, will be seen at the Astor Theatre, a change of plan necessitated by the continued success of the Hypocrites, at the Hudson Theatre. The cast of the new play includes Effie Shannon, Orrin Johnson, Dorothy Donnelly, Herbert Kelcey, Grace Filkins, and Ralph Delmore. The opening night will be 19 November.

The designer from Milan, Alfredo Edel, who designed all the costumes for A Society Circus, and the Flower Ballet (two of the most exquisite color combinations ever seen on the stage), is again in this country, having been engaged by Shubert and Anderson, the new managers of the Hippodrome, to design the costumes for the new piece which is to be produced in November. Mr. Edel promises original and very charming results. The managers have given him carte blanche in the matter of expenditures.

It is said that Americans are to manage the Lyceum Theatre, London, the intention being to turn the playhouse, so long associated with the elder Irving, into the home of melodrama. The negotiations have been carried on for some time. This is a phase of American invasion that will probably be resented by some sturdy Britishers.

Ethel Barrymore will be seen in a new play, Kathleen, at the Criterion Theatre, on 24 November.

David Montgomery, of Montgomery and Stone, has applied for a patent on a New makeup cap which he has invented to assist actors in rapid changes of disguise, and for general convenience in the dressing-room.

Les Autres Jours is the title of a new play selected by Yvette Guilbert and Albert Chevalier for their tour in this country. Their intention is to present the play in both French and English, using the one language in Paris, and the other in English speaking countries. Paul Hervieu, the noted French dramatist, is the author of the piece, which details the experiences of an old and loving couple who have been married more than half a century. The play opens with the old lady asking her husband if he remembers what day it is. When he finally recalls that it is the anniversary of their wedding day, they decide to try to live over again all the incidents of their original matrimonial experiences.

DOROTHEA BAIRD AND H. B. IRVING

As Francesca and Malatesta, in Stephen Phillips' Paolo and Francesca

Adelaide Ristori, the great tragedienne, who died recently in Rome, at the age of eighty-five, was the daughter of Antonio Ristori and Madalena Pornatelli, members of a company of strolling players, and she was by them introduced on the stage when she was less than three months old. At ten years of age she became a regular member of this company of strollers, and at the early age of twelve, she was intrusted with première rôles. Two years later she gave so striking a performance in Francesca da Rimini, that she secured an engagement at the Theatre of the King at Sardinia. Here she was so fortunate as to win the favor of the great actress, Charlotte Marchioni, who aided Ristori to advance rapidly. At the age of sixteen she was offered and accepted a seven years' engagement at the Duke of Parma's Theatre. When about twenty-five years old she was married to the young Marquis Capronica del Grillo, and she retired from the stage for two years. She returned to the stage in 1850, and took up tragic rôles. Five years later she took Paris by storm, honors being showered upon her. Ristori first visited this country in 1866, bringing her own company with her. She played for fifty-one nights and visited twenty-seven cities, being received with unbounded enthusiasm wherever she played. The gross proceeds of her tours were $450,000, of which she received $270,000. She visited this country in 1867, 1875, and 1884, being always greeted by large and enthusiastic houses. Ristori retired from the stage in 1885, since which time she has been living quietly on her country estates.

In Mrs. Fiske's new play, The New York Idea, the author has satirized the laxity and confusion of New York divorce laws. Cynthia Karslake, a vivacious young woman, secures what she supposes is a valid divorce from her husband, an energetic New York lawyer. It is a South Dakota divorce, given for a trivial cause. She really loves her husband, and she longs to have him back. This sentiment makes her demur at a second and uncongenial marriage. The divorce is found to be invalid, and a happy reunion results.

Robert Mantell is to be at the Academy of Music in tragic rôles for the month of November. During December Wright Lorimer comes to this house in The Shepherd King. For the succeeding month David Warfield will hold the boards, and he will be followed by Blanche Bates, whose engagement here will also be for a month. The next attraction will be a revival of Ben Hur, which will be put on for an extended engagement.

The Love Letter, a play by Victor Sardou, adapted by Ferdinand Gottschalk, offers Virginia Harned opportunity at the Lyric to show anew how excellent a comedienne she is. The plot turns on an incriminating bit of paper, which falls into the hands of the jealous husband of a divorcee. The effort of the wife's life is to clear herself to her second husband, and to compass this end she appeals to her first husband, who is more concerned in making his successor, whom he cordially detests, uncomfortable, than he is in aiding his late wife to establish her innocence, the result being there is playing at cross purposes and

SCENE FROM MY LADY'S MAID AT THE CASINO

attempted deception. A lively farce of a light type, competently acted, The Love Letter will undoubtedly have a long and prosperous life.

The Spring Chicken, its authorship involving two Frenchmen, three Englishmen, and an American as to text, and two Englishmen and three Americans as to the score, is on at Daly's Theatre, with Richard Carle in the star rôle, which he fills acceptably. Emma Janvier, a clever actress, has in "I Don't Know I Guess" the best song in the play. Bessie McCoy and Blanche Deyo dance entrancingly.

Henry Miller and Mrs. Sarah Le Moyne are to appear at the Lyric Theatre, in a series of matinee performances, beginning the first week in November, with a production of Pippa Passes. The first half of the season will be Anglin in The Great Divide on the other afternoons of the week, and in the evening. In the production of Pippa Passes Mr. Miller will take the rôle of Jules, and Mrs. Le Moyne will be seen both as Ottima and the Monsigneur.

Lew Fields is to present as his first burlesque of the season at the Herald Square Theatre one on The Great Divide, which is on at the Princess Theatre, with Margaret Anglin and Henry Miller in the leading rôles. All of the principals in Mr. Field's company who are to appear in the burlesque have been attending matinee performances of the Great Divide. Mr. Fields is to burlesque the rôle in which Miss Anglin appears and Edna Wallace Hopper will travesty Mr. Miller as Stephen Ghent. The burlesque will be put on in November.

FRED STONE AND DAVID MONTGOMERY

As Sherlock Holmes and Dr. Watson in The Red Mill
At the Knickerbocker Theatre

entirely devoted to the plays of Robert Browning. Mr. Miller will appear with Mrs. Le Moyne at the Lyric, Monday, Tuesday, Wednesday, and Friday afternoons, and with Miss

Mam'selle Sallie is the challenging name given to the play which was originally named The Other Locket. In this Katie Barry, remembered ever with delight as the slavey in A Chinese Honeymoon, is one of the prime attractions.

Mlle. Dazie, once known as La Domino Rouge, is rehearsing for her appearance with Mr. Hammerstein's opera company as première danseuse. The season begins 19 November. During the grand opera engagement Mlle. Dazie is to appear in a series of pantomime matinees at a Broadway theatre.

Photo by Marceau.

DORIS KEANE

As Rachel Neve in The Hypocrites at the Hudson Theatre

Guy Standing is touring under Shubert management in MacPherson Turnbull's comedy, A Society Policeman.

J. K. Cookson, who has been appointed manager of the West End Theatre, was manager of the Majestic Theatre last year, and for eight years previously managed both the Lyceum and Cleveland Theatres, in Cleveland, Ohio.

Brewster's Millions, a dramatization of George Barr McCutcheon's story, with George Abels as the star, under the direction of Thompson and Dundy, has begun its career most auspiciously, as wherever presented it has won public favor.

The large cast has in it most capable players, who make the most of the text and situation. The story tells of one Brewster who, after treating his daughter badly, leaves her son a million. The mother's brother, a wealthy miner, dies and leaves Brewster $7,000,000, only on condition that he spend legitimately the million he inherited from the grandfather. He is to tell no one of his plans, but spend the million without unnecessary waste. Donating it to libraries, or for the erection of churches, or for any such philanthropy is forbidden—the money must be spent. The young man enlists a number of friends in a partnership to assist him in disposing of the money, and his enforced secrecy results in many amusing situations. Brewster succeeds in securing his uncle's legacy.

HENRY MILLER

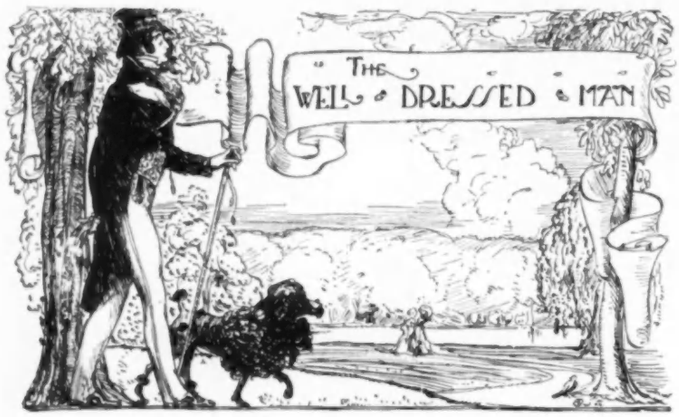
Who is appearing with Margaret Anglin in The Great Divide, at the Princess Theatre

Mr. Miller is also to appear this season with Mrs. Le Moyne, in a series of Browning matinées, at the Lyric Theatre

The season of Barbara's Millions, the comedy without music, in which Lillian Russell appeared at the Savoy Theatre, closed on 20 October. In about three weeks Miss Russell will begin a tour in a comedy by Kelett Chambers. The House of Mirth, dramatized by Mrs. Wharton and Clyde Fitch, from the novel of the same name, came to the Savoy Theatre on 23 October.

Eleanora Duse acquired yesterday by cable the Italian rights for the Shulamite, the piece in which Lena Ashwell made her American début last week.

Richard Mansfield has the distinction of having embarked the largest dramatic organization which ever started from New York, when he left here on 25 October, in a special train, to open his season in Chicago. Nearly two hundred persons were aboard the train, which consisted of the actor's private car, four sleeping and two day coaches, and five sixty-foot luggage carloads of scenery, for the production of Peer Gynt. Following on another train there went five other carloads of scenery for the Merchant of Venice, Beau Brummel, King Richard III, A Parisian Romance, Ivan the Terrible, Dr. Jekyll and Mr. Hyde, The Scarlet Letter, The Misanthrope and the other plays Mr. Mansfield expects to give.



FORMAL EVENING DRESS—THE SUIT AND ITS ACCESSORIES

SOme rather startling predictions of the changes of fashion to be expected in evening dress have recently been put forth, but, while it must be granted that there is a growing tendency to depart from the strictly conventional, as it has been regarded in past years, I fear that those who expect anything radically new will be doomed to disappointment. The distinguishing features of the formal evening suit are so firmly established that they may be described as standard, so that the only possibility for individuality is in the small details, and even in these the fancy of the man who cares to be considered correct is limited by the generally accepted rules of good style. Blue evening suits with velvet collars and gilt buttons are all well enough to read about, but brave, indeed, would be the man who wore one, and not only brave, but foolish. Even dark gray—the very dark Oxford shade—has never gained enough of a foothold among men of the best class to deserve more than passing notice as a possibility for the formal evening suit, and yet it has been shown at many of the most exclusive tailoring establishments in the old, as well as the new Saville weave.

The new Saville, I say, and yet perhaps it would be more exact to use the comparative degree in mentioning this cloth, for the effect is already old. Not in years, perhaps—it did not make its appearance until the autumn of 1904—but in use. However, in spite of the popularity of the shadow stripe, Saville cloth in black was for a time as smart as any other fabric for evening suits, and is still one of the correct materials, by no means conspicuous, if not too pronounced, and more distinctive than the plain, soft, unfinished worsteds, which have, of course, for years been the prevailing fabrics, entirely taking the place of the harder and smoother dress worsteds. There is another pretty material for the evening suit, a very fine and dull worsted of what, for the want of a better name, I may describe as a very small cross thread, or check weave, but after all one may see all the preferred cloths at the good tailor shops, so that there is little use of their description here.

Since the autumn of 1904, when the longer and somewhat straighter lapels came into vogue, there has been no change worthy of note in the cut of the evening coat, and the model shown by the accompanying illustration—one taken from an establishment of fashionable reputation—has only this to distinguish it, that the collar as well as the lapels are of silk. It may also be said that the collar and lapels are a little broader than they were last year, and that the coat shown has the plain sleeve finish, with two buttons, but without simulated cuff or stitching.

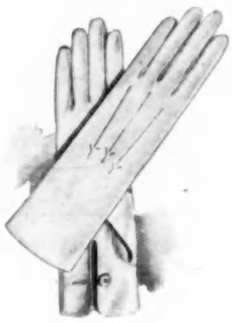
The general fashion is for a good deal of width at the top of lapels, straight rather than curved edges, and a long roll—the model illustrated being by no means extreme in the latter respect—but it must not be assumed that every good tailor follows exactly the same lines, for, without altering the general character, some little variation in style is not only inevitable, but entirely proper. The silk collar is, or has been up to this time, an exception to the rule, but the full facing on lapels has become so much the more fashionable finish that the old half-facing is no longer to be considered. The velvet collar is now very rarely seen, and is certainly not to be advised. Even when it was more or less a fad many of the better class tailors, and most men of refinedly conservative ideas in dress, declined to sanction it as the best form.

EVENING COLLAR AND TIE

WHITE EVENING WAISTCOAT

WAISTCOAT STYLES

This may be put down without question, that the white waistcoat has entirely taken the place of the black for wear with the long evening coat; but it would be going too far to say that the single-breasted is decidedly more fashionable than the double-breasted style, and there are so many slightly differing designs of each that, even with a knowledge bred of long experience and close observation, I could not attempt to designate any one as pre-eminently the smartest thing.



WHITE EVENING GLOVES

In some cases one sees a decided tendency towards a narrower and more V-shaped opening, the collar coming to a point at the buttons; in others—as, for example, the model illustrated—there is the almost perfect U-shape that has for so long been in vogue. Some of the designs have four buttons, some three, some two, and this year there is even a one-button style, the waistcoat being closed by small buttons or hooks underneath a fly. There is also much variation in the spacing of the buttons, and a good deal in the cut of the points and bottom edges, as well as in the pocket finish.

White wash stuffs, with ribs or small figures in self, are not unusual, and there are many silk woven fabrics and some pure silks. Braid is sometimes seen, and the shops have even gone so far as to show embroidered effects. It is in these things that the progressive in the fashion of evening dress is most noticeable, and yet among conservative men it is slow, the great majority adhering steadfastly to the old well-established styles.

This is true of shirts and ties, as well as of waistcoats, although it may be said that fine piqués and indistinct shadow stripe stuffs are more smartly distinctive than the plain white linens, and that in ties a small rib-corded line, or figured design of white on white, is quite within the bounds of good styles. The necktie shown by the accompanying drawing is of silk, with small figure in self-tone, intended to be worn with silk waistcoat, but the silk evening tie cannot yet be regarded as a generally advisable fashion. The shape is somewhat longer than in the past, with knot well broadened out, although one sees also the flat square design, and that with more sharply spreading ends.

Space does not admit of going into all the details of evening dress accessories in one article on the subject, but attention is called to the heavy white gloves illustrated, and the fact that on the newer evening pumps the bows are not so square or so flat as they have been for the last few years.

How.

DRESS

[NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

DRESS FOR GROOM

WHat is the correct dress for bridegroom at church noon wedding, when the bride wears a traveling gown?

Ans.—At a church noon wedding, when the bride wears a traveling gown, the bridegroom should wear a dark gray or black morning coat (cut-away), with light waistcoat, or one of the same fabric as the coat, and striped gray trousers. His shirt should be of white or very pale gray linen, collar a standing or wing style, necktie a four-in-hand of gray silk, and gloves gray suéde. Spats of gray box-cloth may be worn or not as preferred, but the hat worn to and from the church should be the silk.

This assumes that the wedding is to be one of some formality—guests, etc.,—and that the bridal couple do not intend going directly from the church to the train, but in any case the above costume is more correct than the sack suit. At purely informal home weddings in summer, where the bride wears a simple traveling dress, the sack suit of dark blue serge is sometimes worn, but never at church ceremonies.

ENTERTAINING

NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the forms observed in entertaining. Menus for breakfasts, luncheons, dinners and suppers will be furnished. Please note fees and rules under Answers to Correspondents. Recipes are furnished at an additional cost of 10 cents each.]

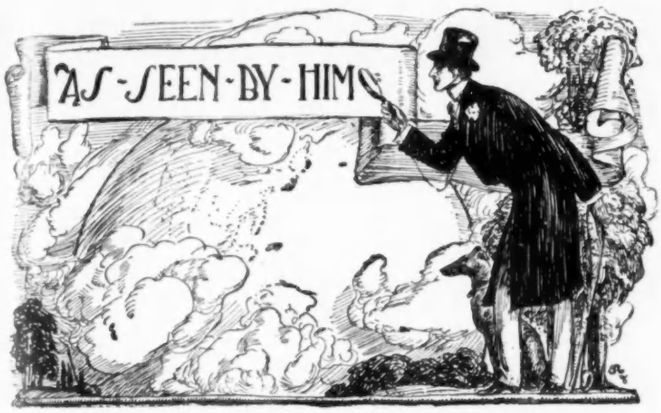
PLease suggest menu for afternoon reception for ladies? Can salad and ice cream usually be served?

Ans.—We give you an elaborate menu for an afternoon reception for ladies:

Bouillon with bread sticks,
Oysters a la Newburg,
Chicken croquettes,
Aspic of Pate de foie gras,
Fruit salad,
Biscuit Tortonis and Macedoine Ices
Champagne and punch,
Pate de foie gras and lettuce Sandwiches,
Bon bons and cakes,
Coffee.

What is most generally served in the afternoon at a reception is chocolate, tea, bouillon, sandwiches, cakes and bon bons. To these are added salads, croquettes, ices, etc., for large receptions and wedding collations.

FASHIONABLE EVENING COAT



THere are times in the year when I want to stand still, and look back, and see the road over which I have come, and over which I am still journeying. Retrospection is quite comfortable at seasons and the autumn, with its mystic sadness, is just the period when one can better indulge in such a luxury. And yet it is true that when the way has been cut out, and the rough places made smooth, and there is really nothing to worry one, and all that you have to do is to enjoy the sunshine and the landscape as you go, looking back seems hardly worth while. To those whose lives have been a constant strife and tragedy, there seems to be no reason why the lucky possessors of good fortune should ever wish to allow themselves a little regret, or a little melancholy. The tune, they think, should never wander into the minor key. And yet, if it did not, how monotonous it would be. Surely the spectre of boredom would infest a plain bounded by rocks, or wilderness, or barrens. To think of being compelled to walk forever on a Fifth Avenue or a Champs Elysées! And often the orthodox view which pious souls have pictured of Heaven, without any scriptural authority whatever, strikes me as most dismal. Naturally those of us who flock, love the city, and yet it would seem, with golden streets and the rest of the promise, to be rather a restless place. However, there are no hints of trams or motors. All such things evidently belong to the lower regions.

But to be more serious, I now and then wander into my mental library and from its bookshelves I take down a volume. I will not say how ponderous is the tome, or how thick, or how many its pages, but I have labelled it "My Mistakes." To err is human, and how human we all are—and would we wish it otherwise?

Sometimes it has not been all our fault, and we picture to ourselves what might have been, and then, perhaps, if it had happened just as we had wished, after all would it have been for the best? There is a just économy in life, and frequently, in after years, I find myself more and more convinced of the truth of the trite saying, "That which is best is best."

But to-day I have been thinking of friends. Cicero has written a charming essay on Amicitia, and like his other, treating of old age, he fills it with the mild philosophy of Plato.

We are apt to hear at all times that those who are prosperous have plenty of friends. We are supposed to acquire them as we do our broad acres, our chattels, our horses, our motors, our yachts and our bibelots and objets d'art. I fear that perhaps some of them are purchased, and there is the consolation in the holding of a fortune that one never lacks for this one product of the civilized world. But after all, we feel that we would rather not place them under the magnifying glass; and then again we are so happy that there is no need for our doing so. We have no wish for lost illusions. But it is all very natural. We like the sunshine, and we, all of us, seek it, and only those who are morbid creep into the shadow.

Perhaps it may not be generous, but I place my friends at a certain valuation, and I know, should failure occur and the inevitable sale of effects follow, as it often happens in bankruptcy, that they would probably be knocked down, at only one quarter, if that, of their accredited value.

Now and then we would find an exception, but loyalty is the very rarest of qualities. It takes courage almost superhuman, in some instances, and I think it very unfair to count upon it. I have often thought New York a delightful place for the reason that, should misfortune happen, you can sink out of sight so easily, and then, like the personage in that old opera ditty, should the skies above be clearing "bob up serenely from below." We have no patience or time for the failures. We must allie ourselves only with success. Now and then when we like a little drama in our lives, as we do when we go to the play, we may afford to lose a minute and shed a tear or give a thought to those who have fallen by the wayside, or who have been unable to keep up with the procession.

I blame that clever writer, Mrs. Wharton, for putting the tragedy of Lily Bart so plainly before us. It makes us a little bitter, and that we must not be, under any circumstances.

I think one of the happiest dispositions is that of the person who is always more or less sympathetic. You find one whose life is dreary enough, perhaps, in itself, but who can always extract sunshine from the good fortune of others. I have just heard such a person the other evening voice this sentiment. He was one that was not exactly forgotten, but tolerated, and a little more than that. He still was allowed to pick up a few crumbs falling from the tables of his more prosperous friends. And the reason why people did not forget him was expressed in his own words. His host had been absent some years, and in a pause after dinner, during the coffee and cigar period, I heard him ask poor Dick Spendthrift how he was getting along. Now I know that this was perhaps the psychological moment to which Dick had been looking forward ever since he received his invitation to dinner. But it would not have done at that time to pour a tale of woe into the ear of his host. Dick knew that if any assistance had been intended there would have been another opportunity taken to ask the question. His host, Charlie Marrigold, had probably heard that Dick was down on his luck, and that something would be expected of him, and that he might have to refuse, on general principles. So Dick put on his most debonnaire air, and said that his prospects were never better, and that he looked forward to a gay winter. Poor fellow, he was no doubt planning to meet an overdraft on his bank the next morning, or considering how he would ever pay his club dues or his tailor; but he was obliged to take part in the little comedy. He could not afford to miss the crumbs, such as they were, and he could well percieve that there was for the present slight hope of getting the whole loaf, or even the merest slice of it.

We play so much bridge, these days, that we must finesse all the time, and Elwell, Street, Foster and the others will tell you in their manuals that this is one of the delights of the game. And we take the practice into life. It is true, as bridge is more a woman's than a man's pastime, that the fair sex are past mistresses of the art, but we do a little of it ourselves, and we are a bit broader, perhaps, as we are in poker, in concealing what we have in our hands.

What a mistake it is to even give a hint of our game. One mistake and we are lost. My poor friend of other days, Tommy Plumeover, used to tell me that in the newspaper world, when anyone lost a position at any one of the offices and did not know when or where he was to obtain another, then was the time to put on one's best clothes and have one's self turned out perfectly, with irreproachable hat and boots and gloves, and walk up and down Park Row with all the appearance of just having had a legacy, and talk dimly of making vast sums of money corresponding for out-of-town newspapers, and doing special work on the Sunday dailies.

And in every world it is the same rule. Your friends will stick by you, perhaps, in time of disaster, but you must put forth your best effort; you must finesse; you must bluff; you must play a part, and be discretion itself. There is no severer test than the giving of confidences. We really do not like to receive them, and there is only one confessional where the secret is kept, and that is under the protection of the traditions of religion and the sanctity of the church. There are no privileged communications, these modern days. But whatever happens, never be bitter. You can indulge in this in private but you must not air your disappointment to humanity. It is a grave error; people will not forgive you for it, and they will soon tire of listening to you. I know all this may seem cynical, but I think that one should be fortified and armed, so that when the trouble may come, one may be better prepared to meet it.

Mind you, I am only speaking of one kind of misfortune, and that the only one which puts to the test the loyalty of friends. Mrs. Wharton calls it the greatest of modern crimes, and so it is, the losing of one's money. It is the one rock upon which all traditions split.

I used to regard loyalty as the best indication of noble birth and good blood, and strange to say, one finds it more frequently in the humble than in those who sit among the mighty. Sometimes the mongrel turns out to be the faithful dog, and the pedigreed animal flees at the first scent of danger.

Even in my volume of mistakes—I will not say whether it is thick or thin, or even if there may not be more than one volume, but an entire series in mellow bindings in the library of my memory—I would not air any of the tragedies except those in which there was more bitter than sweet. I hold out my hand to George Moore, whose memories of a dead past are filled with exploits of his own, not, perhaps, exactly according to our own rigid idea of morality, but yet pleasant enough, and leaving a sweet taste, like that of Italian Vermouth, in the cup.

And thus endeth one of my semi-annual sermons. I have resolved to have a balloon race start from Hillesley in the spring. I think it less dangerous to the general public than a wild chase of autos over an open course, and yet there is something very exciting in a motor race of any kind.

We have returned from the Adirondacks, and Constance is this year entering with renewed spirit into plans for all kinds of gaieties. Geraldine and Fitzroy are to be with us in the latter part of November, and we will have the town house done over, and give for them a few things during the season. Lady Emily is much more serious than her husband, and I had thought that Constance would be interested in her projects for model villages and the tenants, but just at present the whirl of society seems to have more attractions and I really am glad of it. There is some idea of having a London house in June and July, and now Constance, who never cared for that kind of thing, is thinking of being presented at one of the early Drawing Rooms.

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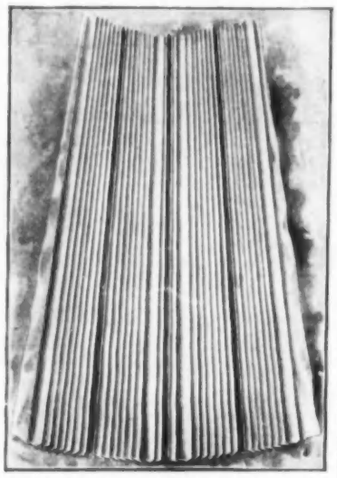

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CONCERNING ANIMALS

[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

HORSES SUFFER BECAUSE OF SALOONS

ANimal lovers, as well as temperance workers, have a grievance against the corner liquor saloon and its suburban substitute, for it offers temptation to drivers to spend the time they should be delivering material or commodities, in drinking at bars instead of going about their business in a sober, regular way. Especially do the horses attached to ice and coal wagons suffer for this unjustifiable loitering, as in order to conceal their wrongdoing from employers, the drivers whip up their teams more or less unmercifully, compelling them to a gait that is extremely cruel when handling heavy loads up hills. In the upper part of Manhattan, and in the hilly suburbs beyond, there can daily be witnessed many instances of drinking drivers who compel the unfortunate horses committed to their care to make up the time they squander. Some day it is hoped a humanely educated public will not tolerate such exhibitions of cruelty.

At present some of this injustice to the horse can be stopped in many instances, if kind-hearted people will take the trouble to notify employers of such misconduct on the part of drivers. When drivers are made to realize that the apparently unobservant passer by is taking note of horse ill-treatment, to report to employers, there will be a marked lessening of cruelty.

PROTECTING BEES

The Humane Society of Pittsburg, Pa., compelled a local grocer to discontinue a bee exhibition. The tradesman had as a display in his window a glass beehive with bees working, so that their operations were visible. There chanced along an expert on bees who promptly drew the attention of the Humane Society to the display, and charged that it was cruel, as the poor prisoners would slowly die if they did not have a chance to move about. The Humane Society investigated the matter, and found the criticism to be a just one. Accordingly the grocer was notified that he must send the bees to the country for exercise. As interesting as anything connected with this incident was the fact that a leading newspaper of New York considered the matter of sufficient importance to make it the subject of special correspondence, which was published in a conspicuous position.

COMMON CATS RECOGNIZED AS PROPERTY

With cats, as one might say, a drug on the market, it is somewhat surprising to find that a dispute as to the ownership of kittens should have become acute enough to bring the disputants to court. The accounts of the incident do not mention that the little animals were of high degree. It happened in Wilkesbarre, Pa., that a Miss Custer owns a cat which gave birth to three kittens in the home of a Miss Moore, who claimed the kittens, and would not give them up. The latter then locked the cat up and the kittens had to go supperless. Thereupon Miss Moore had the cat owner (Miss Custer) cited before the local Humane Society, to answer a charge of cruelty to animals. The case finally came before a local alderman, who could not find a legal precedent for deciding the ownership of the kittens, and ordered the two women to pull straws. The winner in the contest was Miss Custer, the owner of the mother cat, so she took the kittens as well, but, according to report, will give Miss Moore a kitten when it is weaned. The incident is worth repetition.

ODD INSTANCE OF INJUSTICE

A most unusual case of the law taking cognizance of an animal was that in which a dog was made to pay the penalty of obeying his master. Last January a house in Delémont, Switzerland, was broken into and robbed, and its owner, a rich man named Merger, was murdered. A certain man and his son were suspected, and they, on being arrested, confessed and asserted that the victim was first attacked by their boarhound, which pulled the man down and killed him before they plunged their knives in his lifeless body. This preposterous defense was accepted, and the hound was arrested and tried along with the two men. The jury having found the three prisoners guilty, the men were sentenced to imprisonment for life, and the dog was ordered shot—a most unjust sentence, since the dog could not, of course, defend itself against the charge brought by the men for the purpose of saving their own worthless necks. The trying of the dog at all was a highly ludicrous proceeding.

KIND TREATMENT URGED IN BEHALF OF MULE

The mule has come in for a kindly word from the Jamaica S. P. C. A., which in its report warns the public that these creatures have sensitive ears, and that drivers who catch them by the ears are not only doing them an injury, but making them more irritable and afraid of being touched. Blacksmiths sometimes hold them by the ears and hurt them while they are being shod. This makes them dread going to be shod again, and has a bad effect upon their dispositions.

WHEN WILL REST DAY FOR ANIMALS ARRIVE

The weekly rest day, a subject for so long a time fiercely debated in France, was discussed in the Chamber of Deputies and adopted by a vote of 575 against 1. The bill provides that all persons employed in any kind of enterprise, commercial or industrial, private or public, or in public institutions, lay or religious, shall be legally entitled to one day's rest in seven. Twenty-four hours continuous rest once in seven days is to be the legal right of every person. Penalties are imposed upon employers who do not strictly observe this law. This mandatory rest day will be of incalculable benefit to many animals, but for others, such as the horse, it will in many cases work additional hardship, as in the case of the small grocer's horse which will undoubtedly be made to draw pleasure vehicles when it should be resting in its stall. The rest day should include work animals as well, and there is increasing evidence that such a suggestion will not be regarded as Utopian, since the horse owner's pocket can be appealed to, if his sympathies cannot, it being naturally to the benefit of a horse's condition to give him periodic rest.

OUR DUMB ANIMALS GETS NEW READERS

At the request of the A. S. P. C. A. (of New York), the Boston anti-cruelty society, of which George T. Angell is the President, will send its official organ, Our Dumb Animals, regularly for one year to all members of the A. S. P. C. A., as through the suppression of Our Animal Friends, the erstwhile organ of the New York Society, members of the A. S. P. C. A. are left without an anti-cruelty periodical. This move on the part of the A. S. P. C. A. is most commendable, as Our Dumb Animals contains much general information in regard to humane work, but its greatest service in the present instance will be acquainting members of the New York anti-cruelty society with the varied activities of the energetic Massachusetts society. In the September issue of Our Dumb Animals among the most important articles is one on hydrophobia, which, by the testimony of a number of distinguished physicians, is shown to be a species of hysteria which would disappear if the public were properly informed on the subject. Probably the hydrophobia craze, like the older one of witchcraft, will have to run its course, but articles such as that appearing in Our Dumb Animals must assuredly hasten the day of humanity's deliverance from this delusion. Another interesting paper in the same issue is an autobiography of Mr. Angell, with portrait. It is an inspiring record of the successful results that can be obtained by a man devoted to the cause of animals.

Readers of Vogue inquiring for names of shops where articles are purchasable should enclose a stamped and addressed envelope for reply and state the page and date.

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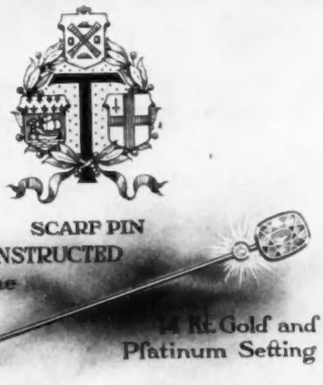

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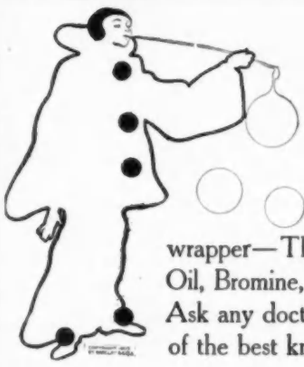

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